

THE MUSICAL TIMES

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FEBRUARY 1, 1902.

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LENT HALF-TERM begins Thursday, February 20. Entrance Examination, Monday, February 17, at 2.

FORTNIGHTLY CONCERTS, February 1 and 15, at 8.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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" 13.—Orchestral Studies—The Percussion.

" 14.—Handel's Orchestral Music.

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FEBRUARY 8, AT 3.

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FEBRUARY 11, AT 8.30.

MISS ALICE NIELSEN'S CONCERT.

FEBRUARY 12, AT 3.

ASH WEDNESDAY CONCERT.

FEBRUARY 15, AT 3.

YSAYE AND BUSONI RECITAL.

MARCH 28, AT 3 AND 7.30.

GOOD FRIDAY CONCERTS.

APRIL 28 TO MAY 3.

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AS PERFORMER.—Isabella Laurence.

EXAMINERS.—Messrs. Francis Korbay, Alberto Randegger, Arthur Thompson, and Fred Walker.

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EXAMINERS.—Messrs. Carlo Albanesi, Oscar Beringer, Henry R. Evers, Walter Macfarren, Tobias Matthay, Arthur O'Leary, and Adolph Schoessler.

IN ORGAN PLAYING.

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EXAMINERS.—Messrs. Wm. Stevenson Hoyte, Henry W. Richards, and Charles Stegall.

IN VIOLIN PLAYING.

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EXAMINERS.—Messrs. G. H. Betjemann, F. Corder, W. Frye Parker, A. Pezze, and Hans Wessely.

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Leeds	...	Ballads.
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Liverpool	...	Ballads.
Stafford	...	"Elijah."
Dewsbury	...	Ballads.
Saltscoats (Scotland)	...	"Elijah."
Coatbridge (Scotland)	...	"Judas Maccabæus."
Kilmarnock (Scotland)	...	"St. Paul."
Batley	...	Ballads.
Nelson	...	"Creation."
Bootle	...	Ballads.
Newark	...	"Creation."
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FIFTY-SEVENTH HALF-YEARLY HIGHER EXAMINATIONS.

Diplomas and Certificates were presented at the Public Distribution by the Warden (Dr. E. H. Turpin), on Wednesday, January 15 last, at half-past eleven, to the following successful candidates:—

LICENTIATES IN MUSIC.—Frank Ellerton, William Ratcliffe, Alleyne John Warren, D. C. Wilson-Ewer, Mus.B.

ASSOCIATES IN MUSIC.—John Armitage, Percy Baker, Lilian Baylis, Lizzie Gertrude Muriel Boggis, Isabelle Beatrice Bond, Gertrude Annie Brookfield, Margaret Beatrix Burden, Laura Lister Cooper, Edith Florence Curtin, John Charles Dunlop, Norman Stanley Hamer, Lilian How, Stanley Dauphin Bunce James, Robert Paterson Macdougall, Ethel McNeill, Jessie Anderson Meredith, Eva Morton, Alfred Edward Potter, Robert Walker Robson, Marianne Adelaide Roff, Thomas Arthur Hollister Sheppard, Eleanor Ruth Sullivan, Mabel Franceys Ta'Bois, Alice Mary Vivian, Lilian Alice Wood, Alfred William Wright.

PRELIMINARY CERTIFICATE (For Associate in Music).—Charles James August Oppermann.

MATRICULATION.—Honours: Nora Beatrice Baldwin, Thomas Booth, Mary Goulden, Robert Paterson Macdougall, Melita Constance Winsloe. Pass: Thomas West Garrett, William Riddick.

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ASSOCIATE VIOLINIST.—Albertha Flahay.

CERTIFICATED VIOLINISTS.—Isabella Kate Bunston, Mary Milverton Drake, Dora Kate Dyer, Mabel Emmeline King, Didi Luhn, Berita Villiers.

ASSOCIATE VOCALISTS.—Lily Harper, Jessie Hughes.

CERTIFICATED VOCALISTS.—Winifred Townsley Hoggett, Harry Ernest Hunt, Selina Maria Yarborough.

ASSOCIATE PIANISTS.—Edith Mary Baldry, Jane Elizabeth Birkett, Winifred Beatrice Critchley, Maud Edwards, Grace Lyall Fraser, Susie Thomas, Charlotte Toone, Lizzie Wheelock.

CERTIFICATED PIANISTS.—Constance Arnold, William James Baker, Miriam H. Benjamin, Lilian Ray Victoria Bland, May Bradbeer, Percy Brier, Edith Florence Bryant, Maude Mansfield Bryant, Ellen Frances Burnett, Evelyn Frances Mary Chapman, Maud Mary Chippendale, Muriel Beauchamp Collison, Margaret M. Couldrey, Eleanor Margaret Crawford, Ernest Mortimer Cuttle, Ruth Crosswella Dawson, May Elliott, Hilda Louise Fay, Jessie Lawson Ferguson, Ethel Fisher, Alice Lizzie Goddard, Mary Ottilie Griess, Priscilla Grubb, Katherine Ann Habberfield-Short, Edith Mary Hadland, George Alfred Harper, Jessie Holland, Linda Mary Holloway, Florence Larg, Mary Eliza Leaney, Agnes Charlotte Loggin, Sarah McKenzie, Dora Maishman, Ethel Mary Mankellow, Constance Rhoda Martyn, Maud Isabella Hair Masters, Florence Mary Montgomery, Mabel Ellen Malone Oldreive, Geoffrey Molyneux Palmer, Winifred Elizabeth Cheevers Peverley, Edith Shave, Blanche Stephens, Alfred Hoskin Strick, Lucy Stride, Constance Symes, Blanche Louise Thorn, Evelyn Laura Tivy, Maud Mary Trodd, Mabel Charlotte Upton, Helen Warner, Ethel Keaford West.

HARMONY CERTIFICATES.—Honours: Poppie Watts. Pass: Ernest Preston Whitehead.

Number of Candidates, 234. Total number of Passes, 116.

EXAMINERS.—G. E. Bambridge; G. H. Betjemann; Henry R. Bird; Sir Frederick Bridge, Mus.D.; Charles Copland; W. Creser, Mus.D.; A. E. Drinkwater, M.A.; A. J. Greenish, Mus.D.; James Higgs, Mus.D.; Rev. H. G. Bonavia Hunt, Mus.D.; Haydn Keeton, Mus.D.; C. W. Pearce, Mus.D.; Gordon Saunders, Mus.D.; E. H. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

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THE HALF-TERM begins on Monday, February 10.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will be held in April, 1902. Last day for receiving Forms of Entry, March 8.

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THE MUSICAL TIMES.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1902.

DR. JOHN BLOW

(1648-1708).

Two more-or-less important events in the life of this old English worthy have given his biographers some trouble—(1) the place of his birth, (2) the source of his degree of Doctor of Music. The earlier writers, with the exception of Anthony à Wood, give North Collingham, a village in Nottinghamshire, as the place where John Blow drew his first breath; but as no entry of his baptism is to be found in the registers of that parish, such information might reasonably be considered doubtful. Recent research, on the part of Mr. Thomas M. Blagg, of Newark, in the registers of that town, proves that a John Blow was baptized in the Parish Church, Newark, on February 23, 1648. In 1646, one Henry Blow married a Katherine Langworth, and she was a widow: they had three children, Henry, born in 1647; John (above mentioned), and Katherine. As Newark is within six miles of North Collingham, the latter place may probably have been after all the birthplace of Dr. Blow. Perhaps his parents were temporarily residing there, and may there not have been some sentimental reason for the baptisms of those Blow infants to have taken place at Newark? This is the question: Is the John Blow in the Newark baptismal registers our John Blow? The case, as so fully and ably stated by Mr. Blagg in the *Athenæum* of December 7, 1901, and to which we referred in our last issue (p. 30) is, we must confess, strong. On the other hand, Anthony à Wood (1632-1695), in his biographical notes preserved in the Bodleian Library, states that Blow was born in London, but only on the verbal information of Dr. Benjamin Rogers. Therefore, in the light of the Newark discovery, and until other evidence be forthcoming, North Collingham may be regarded as the birthplace of Dr. John Blow, and the year 1648 as that of his entry into the world.

Nothing is known of his parentage or ancestry, and the first definite knowledge that we have of Master John Blow is that he was one of the Children of the Chapel Royal upon the re-establishment of that sanctuary at the Restoration, in 1660. He must have begun his composing achievements in his boyhood, and during his choristership, as Clifford's 'Divine Services and Anthems'—dated 1663, when Blow was only fifteen—contains three anthems by him: 'I will magnifie,' 'Lord, Thou hast been our refuge,' and 'Lord, rebuke me not.' Among his fellow choristers at the Chapel Royal were Pelham Humphrey—a pupil of Lully's, the

composer of some fine anthems and known to everybody as the author of the 'Grand chant,'—and William Turner. These three boys collaborated in the production of an anthem, thereby called the Club Anthem, a setting of the words 'I will always give thanks,' each young gentleman being responsible for one of its three movements. The origin of this anthem is variously stated; but the juvenile joint production doubtless owed its inception to the friendship which existed between this distinguished trio of boys. Pelham Humphrey is said to have composed the first movement, Willie Turner the bass solo, and Johnnie Blow the last chorus. While still a chorister at the Chapel Royal, Blow also set to music Herrick's 'Goe, perjur'd man,' in imitation of Carissimi's 'Dite o cieli,' the result of a challenge made to Master Blow by Charles II. to produce something as good as that by the Italian master.

Pepys—the ever-volatile—furnishes a sidelight on Blow as a chorister, that is assuming his spelling of a certain name is not above reproach. The gossiping diarist records, under date of August 21, 1677, the following:—

This morning come two of Captain Cooke's boys, whose voices are broke, and are gone from the Chapel, but have extraordinary skill; and they and my boy, with his broken voice, did sing three parts; their names were Blaew and Loggins; but notwithstanding their skill, yet to hear them sing with their broken voices, which they could not command to keep in tune, would make a man mad—so bad it was.

The Master of the Children at the Restoration and after, was Captain Henry Cooke, a musician who had obtained his commission for services as a soldier in the Royalist army. He had been a chorister in the Chapel Royal in the reign of Charles I., and subsequently became 'Composer of the King's Private musick for Voices.' Cooke was doubtless one of the teachers in music of John Blow; his other instructors in the art are stated to have been John Hingston, one of the musicians of Charles I., and afterwards organist to Oliver Cromwell, and Dr. Christopher Gibbons.

The great event in the life of our composer occurred in the year 1669, when he became organist of Westminster Abbey, at the age of twenty-one! He succeeded Albertus Bryne, who is described as 'that famous velvet-fingered organist.' Pluralities abounded in those days, as the following extracts from the 'Old Cheque Book of the Chapel Royal' bear testimony, in the case of the young organist of Westminster Abbey:—

1673 Mr. Roger Hill, Clearke, one of the Gent^l of his Majties Chappell, departed this life the 2 day of March 1673, in whos place was sworne Mr. John Blow the 16th day of March.

1674 Mr. Pelham Humfrey, one of the Gent^l of his Majties Chappell Royall and Master of the children, departed this life at Windsor the 14th day of July 1674, in whose place as Master of the children came Mr. John Blow, and as Gent^l of the Chappell was sworne Mr. William Powell, a tennor from Salesbury, the 21 of July 1674.

In the same year (1674), Blow took unto himself a wife in the person of Elizabeth Braddock, a daughter of Edward Braddock, a Gentleman of the Chapel Royal, and clerk of the Cheque to that establishment, and also a member of the choir of Westminster Abbey. The nuptial ceremony took place in St. Paul's, Covent Garden—in the same church wherein John Goss was married some 150 years later—on September 30, 1674.* The Marriage Licence, issued from the Registry of the Vicar-General of Canterbury, was in these terms:—

BLOW JOHN of St. Margaret, Westminster gent. bachelor, about 26, and ELIZABETH BRADDOCKE of same, spinster, about 20; consent of father, Edward Braddocke gent. at St. Paul's, Covent Garden, St. Margaret Westminster or St. Martin-in-the-Fields, 23 Sep. 1674.

Two years later, while still holding the appointments of Organist of Westminster Abbey, and Master of the Children of the Chapel Royal, he became organist of the latter place in succession to Dr. Christopher Gibbons.

Where did Blow obtain his degree of Doctor of Music? This question has baffled all attempts at a satisfactory answer. Anthony à Wood—and he has been copied by many others,—says it was an honorary degree conferred upon Blow by the Archbishop of Canterbury, the celebrated Sancroft. The University of Oxford has also been named, but unfortunately the names of musicians thus honoured were frequently omitted from the list of graduates. The following entry from the catalogue of music preserved in the Bodleian Library may have been the exercise that Blow composed for his degree:—

The Act song at Oxford 1679 in English: beg. 'Awake my lyre,' composed by Dr. John Blow. The score and partes, Instrumentall and Vocall, of a piece of a Songe composed by Dr. Blow designed for the Act 1678, but that Act being putt off, it was not finisht: the next yeare 1679 it was transcrib'd and perform'd as a 2d songe in the Theatre on fryday the 11 of July: with addition onely of a prelude of Mr. Bannisters in the same key, to bringe the songe in.

That our composer was not a stranger to Oxford, is shown by the subjoined titles, &c., of manuscripts in the Bodleian Library:—

The Latin Act song at Oxford 1671: beg. 'Eia eruditum,' in alcaics. These are the wordes of the Songe I composed for the Theatre with Instrumental musick which was performed the 7th of July beinge friday, 1671.

Vocal and instrumental parts of an Oxford Act song, beginning 'Diua quo tendis,' by Dr. Blow.

Here is another puzzling question: Did Dr. Blow *resign* the post of organist of Westminster Abbey, or was he *displaced* in favour of his pupil, Henry Purcell? This interrogation has perplexed more than one investigator, and unfortunately no definite reply seems possible. 'But do not the Abbey Chapter Books give authoritative information on this point?' Alas! they do not. Even Purcell's

appointment is not recorded. One thing, however, seems certain: that Purcell became organist of the Abbey in 1680, and that he held the post till his death in 1695. During those fifteen years, Blow had more leisure to attend to his Chapel Royal and other duties. What happened at Purcell's death in regard to the Abbey appointment will be told in due course.

It may be convenient at this point to mention that there is no evidence of Dr. Blow's ever having held the organistship of St. Margaret's Church, Westminster, as some biographers have stated. As an organist he was held in the highest repute. With Purcell, he took part in the memorable 'battle of the organs,' at the Temple Church, when Father Smith and Renatus Harris contested for the honour of providing that sanctuary with an organ—Smith engaged Blow and Purcell, then both in their prime, to play, and Harris employed Draghi, organist to Queen Catherine, to 'touch' his instrument—but Smith, who doubtless owed not a little to the skill of Purcell and Blow, came off victorious.

In no less esteem was John Blow held as a great composer. In 1681 he composed the New Year's Ode for the Court, beginning 'Great Sir, y^e joy of all our hearts,' and in 1684, the year of the Temple organ contest, he set John Oldham's Ode for St. Cecilia's Day, the second celebration of its kind. It seems that he published the latter work before its performance, being probably influenced thereto by the success which had attended the issue of Purcell's Ode, composed in the preceding year. It may be interesting to give the preliminary announcement of the work:—

ADVERTISEMENT.

There is now in the Press a most excellent Musical Entertainment to be performed at the Musical Feast on St. Cecilia's Day next, Nov. 22, 1684. The words made by the late ingenious Mr. John Oldham, Author of the Satyr on the Jesuits, and other excellent Poems; and set to music in two, three, four, or five parts by DR. JOHN BLOW, Master of the Children, and one of the Organists of His Majesty's Chapel Royal.

This Ode—scored, like Purcell's, for strings only—was first performed at Stationers' Hall, where the festivals were held for many years in succession, and for the use of which a charge of £2 was made.

A curious statement of arrears due from the King's purse to Blow is preserved in the Bodleian Library. Here it is, dated the year in which Bach and Handel were born:—

Arrears due to DR. JOHN BLOW in 1685 as one of the Musicians of Charles II.

To John Blow for his Liverys due at y ^e sevll feasts of St Andrew 69, 70, 71, 72, 73,	
78, 79, 80, 81, 82, 83, 84, each Livery	193 10 0
£16 2 6	
To him more for keeping and teaching two boys for 6 years at 40 pound	240 0 0
	£433 10 0

Rather a large bill, considering the purchasable value of a sovereign in those days, compared with that of 1902.

* The entry in the marriage register, though apparently dated September 3, is clearly intended for the 30th of that month, as the wedding could not possibly have taken place before the issue of the licence.

Upon the accession of James II., Blow became a member of the Royal Band and composer in ordinary to His Majesty. At the coronation of that monarch he, with Purcell, Child, and Staggs, sang among the basses in the choir. A further addition to his duties dates from the year 1687, when, in succession to Michael Wise, Blow became Almoner and Master of the boys at St. Paul's Cathedral. This post he held for six years, when (in 1693) he retired in favour of his pupil, Jeremiah Clark. An old and mutilated document, dated April 21, 1687, and preserved in the archives of Westminster Abbey, is a lease from the Bishop of Rochester, as Dean of the Abbey, to John Blow, Mus. Doc. It relates to property in the Great Sanctuary—of a cellar, with a loft, edifices and buildings over the same, let to Dr. Blow for forty years at a yearly rental of 6s. 8d.!

The composition by which Dr. Blow is best known is his beautiful anthem, 'I beheld, and, lo, a great multitude,' the date of its composition being assigned to the close of James the Second's reign (*circa* 1688). An interesting anecdote, on the authority of Samuel Weely, a celebrated bass singer and a pupil of our composer's, is told concerning this anthem. The King had been much struck with an anthem by some Italian composer which he had heard in the royal chapel. His Majesty asked Blow if he could 'make one as good.' The Englishman thought he could, and moreover promised to have the anthem ready by the following Sunday. The promise was fulfilled, and this famous anthem was sung. At the conclusion of the service the King sent Father Petre to inform Blow that His Majesty was greatly pleased with it, 'but,' added Petre, 'I myself think it too long.' 'That,' answered Blow, 'is the opinion of but one fool, and I heed it not.' The priest was so nettled by this expression of contempt that he meditated revenge, and influenced the King to the extent that Blow was suspended, but only for a very brief period, as the Revolution occurred shortly after.

Upon the death of Henry Purcell (November 21, 1695), Blow, after an interval of fifteen years, resumed the organistship of Westminster Abbey, and retained that important office for the remainder of his life. A royal warrant, preserved in the Bodleian Library, is interesting—

30 Novemr. 1695.

These are to require you to swear and admit DR. JOHN BLOW and MR. BERNARD SMITH into ye Places & Quality of Tuners of ye Regal, Organs, Virginals, Flutes & Recorders, and all other kind of wind Instruments in Ordinary to His Maty in the place & upon the decease of Mr. Henry Purcell, to enjoy the said Place equally between them, and ye Longer Liver of them to enjoy ye whole Place with all Salaries, Wages & all other Rights, Profits, Privileges, & advantages there-unto belonging in as full & ample manner as Mr. Henry Purcell did enjoy the same, And for so doing so, this shall be your Warrant.

Given under my hand this 30th day of November 1695, in ye Seventh year of His Maties Reign.

DORSETT.

To ye Gentlemen Ushers, Daily Waiters in Ordinary, to His Maties, or one of them.

Blow paid a tribute to the memory of his illustrious pupil in a composition entitled:—

An Ode on the death of Mr. Henry Purcell; Late servant to His Majesty and organist of the Chapel Royal and of St. Peter's Westminster.

The words by MR. DRYDEN and sett to Musick by DR. BLOW.

This Ode, which begins 'Mark how the lark and linnet sing,' was published by Henry Playford in 1696. In the following year, Blow was living on an estate at Hampton, where he composed an anthem for the opening of St. Paul's Cathedral, a setting of the words 'I was glad when they said unto me, we will go unto the house of the Lord.' A copy of this unprinted anthem, in the Ely Cathedral collection, bears the following note:—

Dr. Blow, Hampton Town, Oct. ye 15, 1697. 'Anthem for ye opening of St. Paul's Cathedral, 1697.

In the same year he wrote another anthem, 'Praise the Lord,' in celebration of the peace of Ryswick, and the *London Gazette* of March 14, 1697, announces a music-making in these terms:—

Wednesday next, being the 16th inst., will be performed in York-buildings [Adelphi] a Consort of New Musick, for the benefit of Dr. Blow and Mr. Paisible, beginning at 8.

The name of the latter gentleman—'a famous master of the flute and a composer for that instrument'—is sometimes vegetarianized as Peasable.

Dr. Blow had the distinction of being the first to hold the appointment of Composer to the Chapel Royal. The old Cheque Book records the fact thus:—

1699 Upon a new establishment of a composer's place for the Chapell Royal Dr. John Blow was admitted into it by a warrant from the Right Reverend Dean, and sworn in by mee Ralph Battell S. D., Wittness Edw. Braddock, Clerk of the Checke.

His salary as composer was originally £40 per annum, subsequently increased to £73. An extract from Chamberlayne's 'Angliæ Notitia, or the present state of England, with divers remarks upon the ancient state thereof,' gives the following Whitakerian information, so to speak, in regard to the Chapel Royal appointments of the year 1704:—

DR. JOHN BLOW, as composer, £73 per annum.

As Master of Musick, and for teaching Ten Children .. £240*

As First Organist .. £73

MR. FRANCIS PIGOT, as Second Organist .. £73

* This sum included the cost of board and lodging of the Children.

From this it will be seen that his Chapel Royal emoluments alone were not inconsiderable, especially when we bear in mind the value of money in those days.

The year 1700 saw the publication of a very important work, prefixed with the composer's portrait drawn by R. White, and entitled:—

AMPHION ANGLICUS | A | Work | of many |
Compositions, | for one, two, three, and four |
voices: | with several Accompaniments of |
Instrumental Musick; | and | A Thorow-Bass to
each song: | figur'd for an | Organ, Harpsichord,
or Theorboe-Lute | By DR. JOHN BLOW.

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Printed by William Pearson, for the Author; and to
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against Westminster-Abby, and by Henry Playford,
at his Shop in the Temple-Change, Fleet-street,
MDCC.

The language of the dedication is high-flown:
here are some extracts:—

To Her Royal Highness, the PRINCESS ANN OF
DENMARK.

Madame,

The excellent Art of Musick, was thought by many
of the Wisest Ancients, to have derived its Original im-
mediately from Heaven; as one of the First, most
beneficial Gifts of the Divine Goodness to Mankind:
thereby to draw and allure, the old, rude, and untaught
World, into Civil Societies; and so to soften and prepare
their Minds for the easier reception of all other Accom-
plishments of Wisdom and Vertue.

Give me leave, Madame, to tell You, I am preparing,
as fast as I can . . . a Second Musical Present . . .
my Church Services, and Divine Compositions.

To these, in truth, I have ever more especially consec-
rated the Thoughts of my whole Life. All the rest I
consider but as the Blossoms, or rather the Leaves;
those I only esteem as the Fruits of all my Labours in
this kind. With them I began my first Youthful Rap-
tures in this Art: With them, I hope calmly and com-
fortably to finish my days. Nor will my Mind be ever at
rest, till I have offer'd them up to God, for the Publick

use of the best Church in the Christian World, under the
Propitious Authority of your Royal Highness's name.

May it please Your Royal Highness

I am Your most Humble, most Dutiful,
and most devoted Servant,

JOHN BLOW.

From the foregoing, it will be seen that Blow
contemplated the issue of his sacred compositions
in a similar form, but this project was never
carried out. The 'Amphion Anglicus' contains
no less than fifteen laudatory poems, more or
less of a doggerel character, in praise of its
composer. Some were by old pupils—e.g.,
W. Crofts (Dr. Croft), organist of St. Ann's,
Soho, whose concluding lines are:—

As I my Voice mature in Judgment raise
And Imitate the Beauties now I Praise.

and Henry Hall (Senr.), organist of Hereford
Cathedral, who burst into poetry after this
manner:—

The art of *Descant*, late our *Albion's* boast
With that of *Staining Glass*, we thought was lost;
Till in this work we all with Wonder view,
What ever Art, with order'd Notes can do,
Corelli's Heights, with Great *Bassani's* too;
And *Britain's Orpheus* learn'd his Art from you.

Tom D'Urfey expressed himself in sentiments
thus laudatorywise:—

So whilst *Apollo's* Race can sing
Great *Blow* will be true Musick's King.

The following receipt, preserved in the Bodleian
Library, doubtless refers to the issue of 'Amphion
Anglicus,' and shows that payment in advance
was not unknown in 1699:—

Received this 7th of July 1699 of Mr. Phil Hart 8s being
the first payment of a Subscription to the above
mention'd collection of Songs: and upon Payment of
four more a Book shall be deliver'd by me to the Bearer
hereof.

JO BLOW.

An example of the manner of 'giving out'
hymn-tunes on the organ two hundred years ago
is furnished in the following extract from an
oblong folio book entitled:—

THE PSALMS BY DR. BLOW SET FULL FOR THE ORGAN OR HARPSICHORD
AS THEY ARE PLAY'D IN CHURCHES OR CHAPELS. [1700?]

PSALM THE 100. PROPER TUNE.



THE MONUMENT TO DR. JOHN BLOW IN WESTMINSTER ABBEY.

Photographed specially for this article by Mr. Thomas J. Wright.

Concerning the royal functions in which he had a share, mention must be made of the two anthems composed by him for the coronation of James II.—'Behold, O God, our Defender' and 'God spake sometimes in visions'—and his participation in the funeral of William III., for which, according to an old document preserved in Westminster Abbey, he received the odd sum of seven shillings and ten pence!

Dr. Blow 'dyed,' as the Cheque Book states, on October 1, 1708, aged sixty. He 'had his full pay for both places to Christmas'—i.e., the Chapel Royal appointments of Organist and Composer, and Master of the Children. We give a complete copy of his will:—

IN THE NAME OF GOD. AMEN.

The 3rd day of January year 1707 I John Blow of Parish of St Margaretts Westminster county Middlesex Doctor Musick being sick in body, but of sound and perfect mind and memory thanks be given unto God therefore Calling to mind the mortality of my flesh and knowing it is appointed for all men once to dye Do make and ordain this my last will and testament (that is to say) first and principally I give and recommend my soul into the hands of God who gave it hoping I shall be saved through the merits of death and passion of my Saviour Jesus Christ And as for my body it being of the mass and substance of the earth to the earth I commit to be decently buried at the discretion of my executrixes hereafter named And for such worldly goods and estate as it hath pleased God to bless me with in this life (my debts and funeral charges being first paid and satisfied) I give devise and dispose of the same in manner and forme following (that is to say) Imprimis I give and bequeath unto my daughter Katherine Blow my two messages or tenements in the Great Sanctuary in Westminster aforesaid which I hold by lease or leases from the Dean and Chapter of Westminster aforesaid and to my daughter Elizabeth Blow my two messages or tenements in Orchard Street in Westminster which I hold by lease from Sir Robert Pye for and during all the rest and residue of the terme or termes to come in the said lease or leases paying out of the said two last messages or tenements to her sister Mary Blow Three pounds per annum lawfull money of Greate Brittain by quarterly payments without any deduction for taxes.

Item I give and bequeath to my said daughter Elizabeth Blow all that message and tenement in the Great Sanctuary Westminster aforesaid now in possession of my father-in-law Edward Braddock Gentleman which I hold by lease from the Dean and Chapter of Westminster aforesaid.

Item I give to my said daughter Mary Blow my three messages or tenements in Duck Lane in Westminster aforesaid which I hold by lease or leases from Sir Robert Pye for and during all the rest and residue of the terme or termes to come in the said lease or leases.

Item I give and bequeath unto my said three daughters Katherine, Elizabeth and Mary Blow all that my copyhold estate situate lying and being in the towne of Hampton county Middlesex with the appurtenances thereunto belonging to be sold to the best purchaser and the money arising thereby to be equally divided between them share and share alike together with all the goods thereunto belonging.

Item I give unto Elizabeth Luddington my true and faithful servant the summe of one hundred pounds lawfull money of Greate Brittain and Ten pounds of like lawfull money to buy her mourning, also my rings which I wear, all my wearing cloaths, morning gowne, and linnen.

Item I give and bequeath to my sister Cage fifty pounds of lawfull money of Greate Brittain, and ten pounds of like lawfull money to buy her mourning.

Item I give to my Neice Elizabeth Blow fifty pounds of lawfull money of Greate Brittain to be disposed of as my said daughters shall think fitt for her use, and six pounds of the like lawfull money to buy her mourning.

Item I give my said daughters all my arrears that shall become due to me att the time of my decease whatsover to be equally divided amongst them paying the legacies and debts out of the first moneys they shall receive of mine.

Item All the rest and residue of my Estate whatsoever both real and personale plate linnen and household goods I give and bequeath unto my said three daughters Katherine Elizabeth and Mary Blow equally to be divided between them share and share alike.

Lastly I doe nominate and appoint my said three daughters Katherine Elizabeth and Mary Blow executrices of this my last Will, and also do nominate and appoint the Rev. Dr. Ralph Battle sub-dean of her Majestys Chapell Royall (to whom I give a guinea to buy him a ring) trustee of this my last will and testament Revoking and making void all former or other will or wills, legacies bequests or executors by me heretofore named willed or bequeathed Ratifying and confirming this and noe other to be my last will and testament. In witness whereof I hereunto have sett my hand and seale the day and year first above written and in the sixth year of the reigne of our souveraigne Lady Queene Anne of Greate Brittain.

JOHN BLOW.

Signed sealed and published and pronounced and declared by the said John Blow to be his last will and testament in the presence of

The Whitehead Henry Hart Snr Alex Hazelar his servant.

These words being interlined in the sixteenth line—viz. to my daughter Elizabeth Blow.

Dr. Blow was buried, near his pupil, Henry Purcell, in the north aisle of Westminster Abbey, 'against the door going up to the organ,' as the Burial-book records, referring of course to the then location of the Abbey instrument. We give a photograph, taken specially for this article, of Dr. Blow's monument in Westminster Abbey. The celebrated *Gloria*, from his service in C, engraved thereupon, is said to have been sung at St. Peter's, Rome. Its introduction into the service of that church was due to Cardinal Howard, to whom a copy was given by the Rev. Dr. Battell, Sub-Dean of the Chapel Royal.

His wife predeceased him. Of their five children, John—who died at the age of fifteen, and who was buried in the cloisters—showed great promise of musicianship; in the words of Dr. Busby, 'he was a youth of great towardness and extraordinary hopes.' The last surviving child, a daughter, who died in 1738, was buried in her father's grave. She bequeathed the sum of one shilling to her brother-in-law, besides 'eight guineas which he had borrowed from her servant, if he did not repay her.' It is evident that Miss Mary Blow had a firm belief in the maxim: 'Where there's a will there's a way.'

Dr. Blow was a very voluminous composer. Very little of his music has, however, been printed. The manuscripts are scattered in various places—e.g., the libraries of the British Museum; the Bodleian and Christ Church, Oxford; the Fitzwilliam, Cambridge; the Royal

College of Music; St. Michael's College, Tenbury; and in the private collections of Dr. W. H. Cummings, Mr. John S. Bumpus, Mr. T. W. Taphouse, and others. To give a list of the many compositions would serve no useful purpose, even were it possible to do so. The majority were written for the Church. Mr. Myles Foster, in his 'Anthems and Anthem Composers,' gives the titles of upwards of 100 anthems, and no less than fourteen services can be traced. A thematic catalogue of the sacred compositions, made by Vincent Novello, is in the British Museum (ADD. MSS. 33,239 f. 117). Several of the anthems have orchestral accompaniments. As to other compositions, in addition to those already referred to, mention should be made of the Odes, &c., he composed for the St. Cecilia's Day celebrations of 1684, 1691, 1695 (a Te Deum and Jubilate, scored for two violins, two trumpets, and bass) and 1700; several Odes for New Year's Day; an 'Elegy on the much lamented loss of Queen Mary'; many sacred songs and duets (in Playford's *Harmonia Sacra*, 1688 and 1714, &c.), catches (printed in the *Catch Club*, the *Pleasant Musical Companion*), and secular songs, contained in *Joyful Cuckoldom* (1693) and other collections of the day. His only work for the stage was a setting of *Venus and Adonis*, the manuscript of which is in the Chapter Library, Westminster.

The instrumental works include organ music and the following published works, both bearing somewhat quaint titles:—

A choice collection of Lessons, being excellently Set to the Harpsichord, viz., Old Simon the King, Moteley's Maggot, Mortlack's Ground, and several others. By JOHN BLOW, Mus. Doc., and HENRY PURCELL. London. 1705.

A choice Collection of Lessons for the Harpsichord, Spinnet, &c., containing four Setts, As Grounds, Almonds, Corants, Sarabands, Minuets, and Jiggs. By JOHN BLOW, Mus. Doc.

In his article on 'Variations' in Grove's 'Dictionary of Music and Musicians' (vol. iv., p. 219), Sir Hubert Parry refers to one of Blow's Grounds.

The compositions of Blow were to some extent influenced by those of his fellow-chorister, Pelham Humphrey, who, as a pupil of Lully's, had acquired a certain freedom of expression frowned upon by the old dry-as-dust contrapuntists of the time, and who, like the poor, are always with us. Much of Blow's Church music is written in triple rhythm, and in the verse anthems his frequent use of the alto solo—of which 'I beheld, and lo!' contains a most beautiful example—is greatly and melodiously in evidence. His licences in harmony called forth the severe censure of Dr. Burney. Even in our own day, Ouseley, while admitting that the compositions of Blow contain 'some masterly movements,' says, 'he always appears to have been trying experiments in harmony, and contriving new combinations and discords, and in the majority

of cases his attempts were not successful. In his case, as in many subsequent ones, the pursuit of "originality at any price" has interfered sadly with what otherwise might have proved a very brilliant career.'

Against this must be placed the opinion of Henry Purcell, his pupil, who referred to his master, Dr. Blow: 'as one of the Greatest Masters in the World.' In this connection the following well-expressed words of Mr. W. Barclay Squire, the writer of the article on Blow in the 'Dictionary of National Biography,' merit quotation:—

His compositions have for long been most undeservedly neglected. During his lifetime he was overshadowed by Purcell, and in later years the attack which Burney made upon his music deterred musicians from investigating its merits for themselves. Those who have done so are unanimous in thinking that Burney's strictures reflect more discredit upon his critical acumen than upon Blow's music, which was in many respects far in advance of the age in which he wrote, and displays an extraordinary degree of power and individuality.

Testimony to his organ playing is borne by the Rev. Arthur Bedford, who states in his book, entitled 'The Great Abuse of Musick' (1711), that Blow was 'reckon'd the Greatest Master in the World for playing most gravely and seriously in his Voluntaries.' His fame as a teacher is known by his greatest pupil, Henry Purcell; among others who studied under him were Dr. Croft, John Robinson, and Jeremiah Clark. In this connection it may be interesting to refer to the fact that Dr. Blow may have contemplated a treatise on the theory of music. The British Museum contains a manuscript in his handwriting (ADD. MSS. 34,072), headed 'Rules for playing a Thorough Bass upon Organ or Harpsicon.' We give an extract from this curious old document:—

To all counterpoint notes being a samibreif, minom, or chrochet (unless a 6th), you must play with your Right hand an 8th, 5th, & 3d, as it shall happen most convenient to your hand: not playing two 8ths or 5ths ascending or descending together. It is a general rule when your Bass ascends to avoid playing 5ths & 8ths in counterpoint, your Treble must descend towards your Bass. But you may play as many 3ds or sixes ascending or descending as you please, they being imperfect cords.

Not good.

Good.



* 'The History of Music.' By Emil Naumann. Cassell: 1886, vol. ii., p. 753. (Sir F. A. Gore Ouseley contributed the chapters on English Music in this work.)

In conclusion, the appearance and personality of the subject of this biography can best be described in the words of Sir John Hawkins, who says: 'Dr. Blow was a very handsome man in his person, and remarkable for a gravity and decency in his deportment suited to his station, though he seems by some of his compositions to have been not altogether invincible to the delights of a convivial hour. He was a man of blameless morals, and of a benevolent temper; but was not so insensible of his own worth as to be totally free from the imputation of pride. Among church composers he has few equals, and scarce any superior.'

For kind help in the preparation of this biographical sketch—the compilation of which has not by any means been an easy task—thanks are due to the following friends:—

Sir Frederick Bridge, Mr. John S. Bumpus, Dr. W. H. Cummings (for kindly lending his Closterman portrait of Dr. Blow for reproduction), the Warden of St. Michael's College, Tenbury (the Rev. John Hampton), and last, but not least, Mr. T. W. Taphouse, of Oxford, for specially valuable aid.

F. G. E.

THE CHAPEL ROYAL.

An old-world environment is a characteristic feature of St. James's Palace. The wayfarer who approaches the venerable building from the street of Clubs—St. James's Street—is struck with the appearance of the Great Gateway, or Henry VIII. Gate, with the clock over it. To the right of that sentry-guarded portal is a large window, which is the window above the altar of the Chapel Royal. The chapel forms part of the Palace, and is entered through the Great Gateway above mentioned. It is only sixty-two feet long, and is arranged like a College chapel. Its roof is of copper, instead of ordinary lead. The most remarkable feature of the interior is the ceiling, quaint in design and exceedingly handsome; the work of Holbein (*temp.* Henry VIII.), it is an excellent example of his fine taste and skill. There are five galleries to the Chapel—the Royal Closet (facing the altar), the peeresses' gallery, one for the household, another for strangers, and lastly one for the organ.

Though structurally so small, the building has been the scene of great and brilliant ceremonies—for example, the marriage of Queen Victoria to Prince Albert of Saxe-Coburg and Gotha, in 1840; that of their eldest daughter, the Princess Royal, to Prince Frederick William of Prussia (afterwards German Emperor), in 1858; and that of the Prince and Princess of Wales, in 1893. The exact period at which Divine Service was first held in this particular 'Royal Peculiar' is unknown, but it certainly dates from the time of Charles I., though the records of a Chapel Royal go back to the reign of Queen Elizabeth.

The history of St. James's Palace, including a full account of the royal sanctuary, has been fully and interestingly told by the present

Sub-Dean of the Chapel, the Rev. Dr. Edgar Sheppard, in two sumptuous volumes published in 1894 by Messrs. Longmans. This, with the reprint of 'The Old Cheque Book, or Book of Remembrance of the Chapel Royal, from 1561 to 1744,' edited for the Camden Society by the late Dr. Rimbault, furnish ample material for a few historical notes.

Before treating of the strictly musical part of the subject, we may refer to some quaint customs and curious incidents. First in regard to Royal warrants and 'orders.' In 1622, King James I. decreed that—

Noe man whatsoever presume to wayte upon us to the Chappell in bootes and spurs.

An order of 'Charles the Second, by the Grace of God,' addressed 'To our right trusty and well beloved Cousin and Councillor Edward, Earl of Sandwich, Master of our Great Wardrobe,' included the following among the articles—more or less ecclesiastical—required for the Chapel:—

Item—two bare hydes of ox leather.

Item—three thousand of tenterhooks, three hammers, one fire shovle, one pare of tongs, three black jacks, three gispens, two brushes, one perfuming pan of iron, six houre glasses, and a paire of strong iron andirons; and that you content and pay for making the premisses.*

Queen Anne, in 1702, ordered 'the Yeoman of Her Majesty's removing wardrobe' to provide three umbrellas for the Chapel Royal, and two for the Ante-Chapel. Bishop Burnet had previously 'lodged a complaint' with this monarch as Princess Anne against the 'ogling and sighing which was for ever being indulged in at the Chapel Royal; and his lordship in consequence begged that, in order to prevent a recurrence of such scenes, the pews might be raised higher, and made into closets, as in fact they afterwards were.'

George III. was a regular attendant at the services, but the Queen and the Royal Family, dropping off one by one, used to leave the King, the Parson, and His Majesty's Equerry 'to freeze it out together.' Thackeray relates that 'His Majesty used to beat time with his music roll while the anthem was being sung. If the page below was talkative or inattentive, down would come the music roll on the young scapegrace's powdered head.' In 'the order of the King's receiving the Sacrament,' the Gentleman of the Pantry had first to eat a piece of bread before it was offered to the Royal Family; in one document this 'Gentleman of the Pantry' is called the 'Yeoman of the Mouth.' A repartee of Queen Victoria, at the age of nineteen, is recorded in the answer to a question addressed to her after chapel by the Marquis of Normanby. 'Did not your Majesty find it very hot?' 'Yes,' she replied 'and the sermon was very hot too!'

* Black jacks were large cans made of leather, formerly in great use for small beer. A gispin, or gispin, was a small pot or cup made of leather. The perfuming pan of iron was for the incense used in the Chapel Royal upon all special occasions and at coronations. The King's Groom of the Vestry, clad in a scarlet dress, holding a perfuming pan, burning perfumes, 'as at previous coronations,' appeared in the procession at the coronation of George III.

Among the curious customs of long ago, the 'ancient annual Chapel Feast' was not the least important. Formerly 'three fatt buckes' were sent by the King for consumption by the Chapel officials, but in the reign of William and Mary this trio of animals gave place to 'twenty pounds in money,' with 'these perquisites following':—

At the Salsary, fine flower 1bs. 1d.

At the Poultry, butter 36pd.

At the Pantry, Cheat fine 2 doz. Coarse 2 doz.

At the Buttry, beer 1 hhd.

At the Cellar, claret 28s. 2ps.

At the Larder, a sir loyne of beef 46pd.*

One of the most interesting occurrences at the Chapel Royal is the Epiphany ceremony connected with the offering of gold, frankincense, and myrrh. It is of great antiquity, having been observed by the Sovereign of England for a period of nearly eight hundred years. As recently as the reign of George III. the offering was personally presented by the King; now the duty is discharged by deputy. The spice of the Epiphany offering is supplied by the Court Apothecary, but the beaten gold of former times is replaced by twenty-five sovereigns, which are distributed among certain poor in neighbouring parishes. The offering is made at a special Epiphany service 'in one bag of crimson silk, bordered on the outside with plaited gold tissue, to which long strings of the same gold braid are attached.'†

The Bishop of London is, by virtue of his office, the chief of the clerical staff of the Chapel Royal; but the clergyman who is practically at the head of affairs is the Sub-Dean, an important appointment which is now held by the Rev. Dr. Edgar Sheppard. A former Sub-Dean was the Rev. Dr. Charles Wesley, a son of Samuel Wesley ('Old Sam'); he was the last of the Confessors of the Household, which office is now merged into that of Chaplain, and is held by the Sub-Dean. The Rev. Luke Flintoft, composer of the beautiful double chant which bears his name, was a Gentleman (1715) and afterwards Reader of the Chapel Royal. Chamberlayne, in his 'Angliæ Notitia, or the Present State of England,' for 1704—a kind of Whitaker's Almanack of that day—gives, among the officers of the Chapel Royal, one James Langley, who held the appointment of 'Cock and Cryer,' for which he was remunerated at the rate of £18 5s. per annum. The duties appertaining to this office are not stated, but the post was held as late as 1816, and the salary was £60 a year. Among the articles provided for the Coronation of George IV. was 'a silver gilt badge for the Cock and Cryer.' The office became a sinecure eventually, as the remuneration is entered under the heading of

'Compensation to Persons who have no duties to perform.' Happy Cock and Cryer!

It is now time to turn to the musical side of our subject. Dr. Rimbault tells us that—

In England the Chapel Royal is the most ancient choir concerning which we have any authentic account. In olden times it was the fullest, best appointed, and the most remarkable for its excellence in the performance of the Choral Service.

And who will deny that the Chapel Royal has provided a wonderful nursery for the development of Church music in this country?

At the present time the musical staff consists of the organist and composer, ten Gentlemen,



THE REV. THE SUB-DEAN OF THE CHAPEL ROYAL.

(Photograph by Mackintosh, Kelso.)

corresponding to lay-clerks of cathedrals; and the Children, or choristers. The Old Cheque Book contains some quaint entries relating to the Chapel musicians. A document headed 'The Tyme of the Chapples Augmentaçon, quinto Decem. 1604'—in other words, a royal decree of James I. for an increase of salaries all round—was considered of so much importance that someone has written in the margin this anathema: 'Cursed be the partie that taketh this leafe out of this booke!' In the early years of the seventeenth century the following clauses occur in the 'Orders for the Attendance of the Gentlemen of his Majesties Chappell':—

6. If any of the gentlemen shall depart out of the chappell in service tyme without leave of the Subdeane,

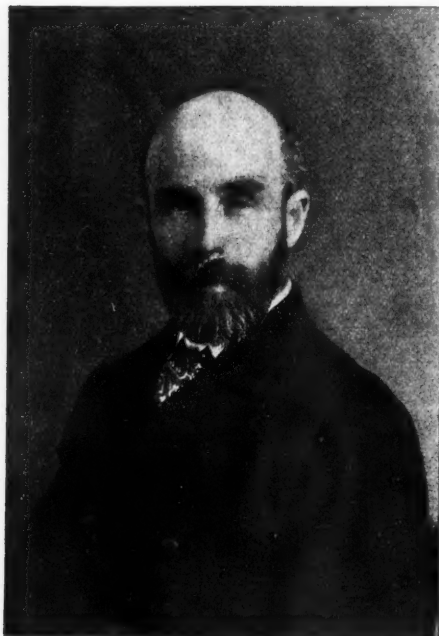
* The Salsary, i.e., the saucery, a department of the King's household which provided the sauces. Cheat fine and coarse, two kinds of wheaten bread.

† 'Memorials of St. James's Palace.' By Edgar Sheppard, M.A., Sub-Dean of H.M. Chapels Royal. Longmans, 1894. A book of painstaking research, to which we are indebted for much information.

and returne no more that service, he shall incur the penalty of check of absence from all service.

8. If ther be above two Organistes at once, two shall allwaies attend; if ther be but two in all, then they shall wayte by course, one after an other, weekly or monethly, as they shall agree betwixt them selves, givinge notice to the Subdeane and the Clark of the Check how they do dispose of their waytinge, that thereby it may be knowne who is at all tymes to be expected for the service, and they shalbe subject to such orders, and to such checks, in the same manner as the other gentlemen are.

9. The check for absence from morning prayers, holy dayes, festivall tymes, and sermon dayes, shalbe 4d., from evening prayer uppon such dayes and their festivall eves 3d., for absence from morninge prayer uppon workynge dayes 3d., from eveninge prayer 2d.



DR. WILLIAM CRESER.

LATE ORGANIST, CHOIRMASTER, AND COMPOSER OF THE CHAPEL ROYAL.
(Photograph by Messrs. Elliott & Fry.)

10. The check for late cominge, viz., after the first gloria patri 1d., after the first lesson 2d., after the second as for absent from the whole service.

Two instances of gentle rebuke to the Gentlemen may be given. In 1630—

Admonicon was geven to all the gentlemen in generall that at all tymes of waytinge they bringe their psalters into the Chappell and singe at the Psalmodie, and not be sylent when it is ther duties to use theire voyces.

Again, a hundred years later, in 1728, the rules for 'Decent and Orderly performance of a Divine Service,' included this admonition:—

It is hereby ordered that ye several members of ye Quire do joyne in singing the Psalms, Services, and Choruses with a due application and with a proper and decent strength and extention of voice.

Charles II. introduced a band of two dozen players upon stringed instruments in imitation of Louis XIV. These performers were ridiculed by Tom D'Urfey in the song 'Four and twenty fiddlers all in a row,' and Evelyn was so disgusted at the strange sight that he declared the performance to be 'more fit for the tavern or a playhouse than a church.' Among former officials attached to the Chapel were a lutanist, a violist, and a tuner of the Regals.

The number of Gentlemen—alto, tenor, and bass singers—attached to the Chapel Royal, has varied from time to time. In old days they travelled with and attended the Sovereign everywhere, except at an Institution of the Order of the Garter. In the reign of Edward VI. there were thirty-two gentlemen, each of whom was paid sevenpence a day; among them were such well-known musicians as Richard Farrant and Thomas Tallis. The name of Thomas Morley occurs a little later, and in more recent times the ranks of the Gentlemen included Dr. W. H. Cummings, Mr. John Foster, and Mr. Edward Lloyd. At the present time the ten Gentlemen are—

Altos: Mr. S. Noble, Mr. Walter Coward, and Mr. Ernest Taylor.

Tenors: Mr. Henry Guy, Mr. James Gawthrop, and Mr. David Strong.

Basses: Mr. D. Sutton Shepley, Mr. W. H. Brereton, Mr. Charles Ackerman, and Mr. C. R. Selfe, B.A. (Honorary), Master of the Children.

The Children of the Chapel Royal, in their quaint and gorgeous State robes of gold and scarlet, form a special feature of this royal sanctuary. In the time of Queen Elizabeth they were boarded and lodged in the Palace, and their daily rations consisted of—

2 loaves, 1 messe of greate meate, ij galones of ale: and for wintere seaseone, iiij candles piche, iij talsheids, and lyttre for their pallets.

The office of Master of the Children (or Master of the Song) can be traced as far back as Edward IV. (1473-4). Among those who have held this office are Richard Edwards (the composer of 'In going to my lonely bed'), Nathaniel Gyles, Captain Henry Cooke, Pelham Humphrey, Dr. Blow, Dr. Croft, Bernard Gates, Dr. James Nares and the Rev. Thomas Helmore.

To return to the Children. As far back as the time of Richard III., boys and men were pressed into the Royal service as singers. A Commission, 'to take up well-singing boys for furnishing the Royal Chapels,' granted to Dr. Nathaniel Gyles, the Master in 1626, contained this clause:—

'Provided always, and we straightly charge and command, that none of the said Choristers or children of the Chappell, soe to be taken by force of this Commission,

shall be used or employed as Comedians, or Stage Players, or to exercise or act any Stage plays, Interludes, Comedies, or Tragedies; for that it is not fit or desent that such as should sing the praises of God Almighty should be trained or employed in such lascivious and prophane exercises.

In the time of George III., and even much later, the Children assisted at various concerts in

London. One of the rules and regulations stated, however, that—

When the boys return home from singing at the Oratorios, the Antient Music, or any other concert, public or private, in the evening, they shall have a coach to carry them home, and shall have a good supper—and in winter a fire—at their return.

In a book entitled 'Musical Memoranda,' apparently written by an organist of Lincoln



CHILDREN OF THE CHAPEL ROYAL.
(Photograph by Missrs. Fry, Brighton.)

Cathedral, and now in the possession of Dr. W. H. Cummings, occurs the following extraordinary information (*circa* 1785):—

The children of the Chapel Royal (8) made Dr. Nares £100 a year by going out [to concerts, &c.] at 10/6 each. He gave them sixpence among them for Barley Sugar. He made of their clothes £50 a year.

And again, referring also to the Children—

They paid half a guinea to the servant for a Christmas Box, Blacking Shoes and cleaning; four guineas a year to

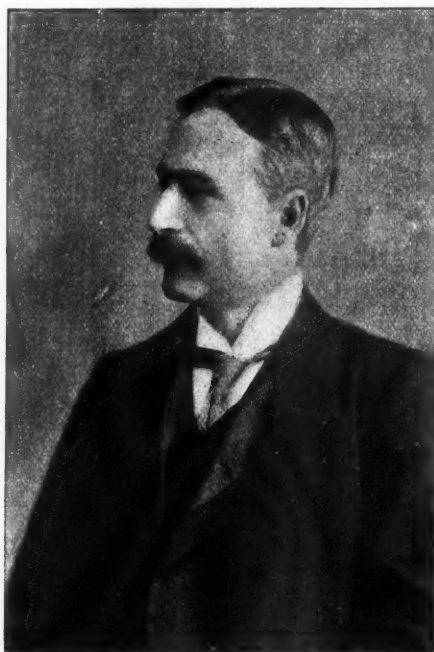
the barber for Sunday dressing, which was flour and powder—blue-salt sometimes.

The Children are boarded, clothed, and educated. They are thoroughly well cared for, under the Mastership of Mr. C. R. Selfe, B.A., who is also one of the Gentlemen (Honorary). The boys reside with him at Clapham. When their voices break, they are awarded, after their past good behaviour has been certified, a sum of £30 from the Lord Chamberlain, and a Bible and Prayer Book from the Bishop

of London as Dean. A list of the clothing allowed for these half-score of boys may be of interest:—

10 capes, every five years.	
10 State coats	
10 serge jackets	
10 State caps	
20 cambric bands	} every four years.
10 lace bands	
10 pairs of lace ruffles	
10 pairs of scarlet breeches, every two years.	
30 pairs of gloves	} every year.
30 white pocket-handkerchiefs	
30 pairs blue worsted hose	
10 college caps (now worn in the place of cocked hats)	} every six months.
10 undress suits	
10 pairs of shoes	

The Children take part in the State Concerts, when they appear in the quaint, old-world and gorgeous costumes.



MR. WALTER G. ALCOCK, MUS. BAC.
ORGANIST, CHOIRMASTER, AND COMPOSER OF THE CHAPEL ROYAL.
(Photograph by Messrs. Barrauds, Ltd.)

The names of a few old Chapel Royal boys who attained eminence in English church music may be given—in chronological order:—

John Bull.	Philip Hayes.
Orlando Gibbons.	Samuel Arnold.
Michael Wise.	Thomas Attwood.
Pelham Humphreys.	George T. Smart.
John Blow.	John Goss.
Henry Purcell.	Samuel Sebastian Wesley.
William Croft.	Edward J. Hopkins.
Jerry Clark.	Edmund T. Chipp.
John Robinson.	Arthur Sullivan.
James Kent.	

Who will deny that this is a goodly company?

It may serve to give a list of the organists and composers. No comment upon their deeds is necessary—the names speak for themselves:—

ORGANISTS AND COMPOSERS OF THE CHAPEL ROYAL
(From 'Cathedral Organists.' By John E. West.)

	Held Office.	
DR. CHRISTOPHER TYE (first lay organist)	1562—1580.	
THOMAS TALLIS (or TALLYS) ..	before 1575—1585.	
WILLIAM BIRD (or BYRD) ..	1585—1623.	
WILLIAM BLITHEMAN ..	1585—1591.	
DR. JOHN BULL ..	1591—1613. (?)	
WILLIAM RANDALL (or RANDOLL) ..	—1621. (?)	
ARTHUR (ARTER) COCK (or COCKE) ('with-out pay,' according to the Cheque Book)	1601—1604.	
ORLANDO GIBBONS ..	1604—1625.	
EDMUND HOOPER ..	—1621. (?)	
THOMAS TOMKINS ..	1621—1656.	
THOMAS WARWICK ..	1625—	
DR. WILLIAM CHILD ..	1623—1697.	
DR. CHRISTOPHER GIBBONS ..	joint 1660—1676.	
EDWARD LOWE ..	organists 1660—1682.	
HENRY LAWES ..	1660—1662.	
DR. JOHN BLOW (the first composer, appointed 1699)	1676—1708.	
HENRY PURCELL {organist .. 1682}	composer .. 1683}	1695
FRANCIS PIGOTT ..	organist .. 1697—1704.	
DR. CROFT (composer, 1708)	joint 1704—1727.	
JEREMIAH CLARK ..	organists 1704—1707.	
JOHN WELDON ..	{organist .. 1708}	{composer .. 1715}
DR. MAURICE GREENE ..	{organist and .. 1727—1755.	
JONATHAN MARTIN ..	organist .. 1736—1737.	
JOHN TRAVERS 1737—1758.	
DR. JAMES NARES ..	{organist and .. 1756—1783.	
DR. BOYCE ..	{composer .. 1736}	{organist .. 1758}
DR. T. S. DUPUIS ..	{organist and .. 1779—1796.	
DR. SAMUEL ARNOLD ..	{organist and .. 1783—1802.	
CHARLES KNVETT ..	organist .. 1796—1822.	
JOHN STAFFORD SMITH 1802—1836.	
SIR GEORGE SMART ..	{organist .. 1822}	{composer .. 1838}
THOMAS ATTWOOD ..	{organist .. 1796}	{composer .. 1836}
JOHN BERNARD SALE ..	organist .. 1838—1856.	
GEORGE COOPER (JUNR.) 1867—1876.	
C. S. JEKYL, organist, choirmaster, and composer 1876—1891.	
WILLIAM CRESER, organist, choirmaster, and composer 1891—1901.	
WALTER G. ALCOCK 1902—	

The first composer to the Chapel Royal was Dr. John Blow, appointed in 1699. The offices of composer and organist have not always been held by the same person. A change has recently taken place in regard to the Chief Musicianship of this interesting and historic Chapel in the resignation of Dr. William Creser, who has held the post for the past ten years. Mr. Walter Galpin Alcock, Mus. Bac., has recently been appointed to this ancient State office. An account of Mr. Alcock's engineering hobby, with an illustration thereof, was given in the issue of THE MUSICAL TIMES for July, 1899, and in that of December, 1900, a notice appeared relating to his excellent work as organist of Holy Trinity Church, Sloane Street, which appointment he has held for the past six years. Mr. Alcock, who is also assistant organist of Westminster Abbey, thoroughly deserves his promotion.

A LETTER FROM KIESEWETTER
TO PEARSALL.

The following letter, the original of which came into my possession about eighteen months ago, was written by R. G. Kiesewetter, the musical historian and antiquary, to R. L. de Pearsall, the English composer. As the former is not much known nowadays, it may not be out of place to state that he was born in Moravia, in 1773, and spent the greater part of his life as an official in the Austrian War Office. From his childhood he was an ardent lover of music and collector of antiquities. In 1803 he studied Thorough Bass and Counterpoint with Albrechtsberger and Hartmann, and gradually came to be a recognised authority on questions of musical archæology. A list of his chief works will be found in the Dictionaries of Grove and Riemann. He died in 1850, at Baden, near Vienna, leaving his collection of musical scores to the Imperial Library. Though his letter to Pearsall is not of much literary value, it seemed to me worth printing, not only for the sake of the very quaint English in which the writer expresses himself, but also as a pleasant illustration of the friendly feeling existing between the veteran Viennese archæologist and the English composer, whose reputation was at that time still in its infancy. The letter is for the most part in the handwriting of a copyist or secretary, but it has been corrected and signed by Kiesewetter. It is here printed exactly according to the original.

W. B. S.

Vienna the 28th February 1838.

My dear Sir!

I return you my sincere thanks for your worthy letter of the 29th January, accompanied of an interesting Series of Madrigals of english composers, delivered to me by Mr. Haizinger.* I am no less flattered Sir, by the remembrance you would preserve me than I am obliged to you for the increase of my collection, and in the mean time for the interesting historical hints touching the fates of a national Musick in England, which, I assure you, gave me better light of the matter, than Burney or Hawkins.

Your reproaching to me to have pass under silence in my Compendium of musical Story† the english composers, who had succeeded Tallis and Bird, is but too well founded. I feel, Sir, that I may have more to repent than to congratulate myself of in this book, which I should better have pressed *nonum in annum*, as Horace says, (had I not well past the sixty;) and you are kind enough making a more than indulgent mention of it. All what I can adduce for excusing the omission, is that in this evidently too compendious work I treated not better a fool‡ of composers, celebrated by their contemporaries, amongst Italians and Germans. However I hope you will have remarked with some pleasure the well

merited praises I have attributed to your Tallis and to his well bred disciple Bird, composers, whom I did not hesitate to compare expressly to the best of the period elsewhere. And in this occasion I would you might know, that it was I myself, who required by Mr. Rochlitz for a certain piece serving to a choice collection* to be published (and printed afterwards by Schott at Mayence) has sent him the motets of Tallis, which you can see there, as worth to be exhibited a side of Palestrina or Lasso themselves. The English composers of the XVI Century, not deriving from the Flemings like those of the continent, but arisen of a native country school, had already been very estimable emulators of the Flemings by common prepossession supposed to be the best: Tallis was superior to the best of them, a composer in the very style of Palestrina, who could not have served him for model. The composers of the succeeding period are, I think, to be regarded as sprung of the school of Tallis and Bird: their period was the evening of a bright day. However I find in their madrigals a more pronounced propension to melodious phrases than by the italian madrigalist of this time, as for instance by Marenzio, Monteverde, &c., not to speak of the Principe di Venosa, whom I always found abominable: it is to see, that the English composed for good humoured circles of amateurs, the Italian for learned. And when reading a *vista* had passed the *mode* † with the amateurs, the Englishmen, almost [always] disposed to the liberal pleasures of the table with chosen friends for table-talking and occasional singing, never wanted ditties, catches and glees, spirited enough and perhaps better fit for encreasing sociable joys.

I find striking your reflexion belonging the flourishing state of english musick at the time of Queen Elizabeth and its decay under James I. imbibed by his mother with the predelection for italian singing. *Regis ad exemplum* &c. It is thus, that the Court of Vienna was throughout musical under the reign of the Emperors Ferdinand III, Leopold I, Joseph I and Charles VI (1640-1740) the two first being fond of Musick and qualified composers themselves, Joseph a true lover and Charles a perfect practitioner. It would not be difficult to prove the extended influence of them upon the progress of the art in a period, when dramatic style was in it's spring and steep toward perfection; these princes undertained a numerous band of the best musicians and their chapel was even the very school for the art of singing: the idolized Baldassarre Ferri,‡ the *first musico* of high and general reputation mentioned by the historians, was sprung of the Vienna-school, where he had past his youth and many years (1655-1675) in the service of Leopold I., before he left Vienna to become immediately the delight of Italy and England: though here, as it is to be found in old papers, he was not yet regarded as the first among his fellow-singers of the chapel. Love of music was in this period a necessary part of education amongst high nobility: Among the musical works preserved in the archives left by the Emperors above-named and lastly extraded to the imperial 'Hofbibliothek' (an innumerable [innumerable] mass of nearly two thousand dramatic compositions, viz.,

* Anton Haizinger (1796-1869) a tenor singer, who was long connected with the Karlsruhe Hoftheater. Pearsall lived at Karlsruhe for several years.

† This evidently refers to the writer's 'Geschichte der europäischen-abendländischen oder unserer heutigen Musik,' which appeared in 1834.

‡ Kiesewetter seems here to have neglected to consult his dictionary, and to have concluded that the French 'foule' was identical with the English 'fool'!

* 'Sammlung vorzüglicher Gesangsstücke der anerkannt grössten . . . Meister der für Musik entscheidendsten Nationen, gewählt. . . von F. Rochlitz.' 3 vols. The Motet by Tallis, 'Verba mea aurius perpece,' is printed in the first volume.

† The writer evidently meant to say 'had come into fashion.'

‡ Baldassarre Ferri was a male soprano at the Court of Poland about 1643. From 1655 to 1680 he was a member of the Imperial Choir of Vienna. There seem no records of his having visited England, as stated by Kiesewetter.

Dramas or Operas, Oratorios, Serenatas, Feasts, and Cantatas of greater size, written here or sent to the imperial connoisseur and Mæcenas by foreign composers) there are some, which were performed by persons of the highest nobility; nay I had under my hands an opera in *trè atti* (by Caldara, 1723) which not only on the stage, but also in the orchestre for the instruments of every kind, and for the ballets, was performed exclusively by gentlemen and ladies of the first families even of the reigning: The names of the performers (about 60) are recorded in the store-book and likewise in the Vienna-Gazette of the year above mentioned. All these facts are unknown till to-day to all historians, as they are still unknown here even to musical literati of Vienna. When Maria Theresia (1740) began a troubled and misfortuned reign under hard embarrassments of finances, when the number of musicians and their appointments were reduced, the Court ceased to be musical, and the high classes dispensed themselves from the pains of learning music, finding it more convenient to pay their ticket in theaters or concerts, in the mean time become accessible to every body; the musical art, having penetrated in the middle classes, needed no more the patronage and munificence of a court. The art may change for its fates, but it can never die: And as it is a maxim of oeconomy not to produce things, that we find well fit and at a convenable price by the neighbour, it was well done, that the wealthy and industrious England drew the article *Musick* out of Italy and Germany; and I think, that under this point of view England may have more contributed to the encreasing of the art, than it would have done by fabricating his musick at home, and as for opera-musick it seems we have the same maxim.

Your Countrymen, Sir, I know, always had preserved the esteem and the love for ancient music, more than it may be said of the inhabitants of the continent elsewhere: We never have founded an 'Academy of ancient musick' as it was existing at London; and if in later times we show any preference of Handl [*sic*], it was excited by the ecstatic encomium attributed to this eminent composer in England. As to elder composers, of the XVII or XVI Century, I may say to have been the first in Vienna to exhibit some of them in the historical concerts in my lodging since 22 years. I am surprized, though not astonished, to hear, that there is in London a Society even for Madrigals of such a high antiquity.* The Series of them, you gratified me with, Sir, is indeed very interesting, and I am the more obliged to you of this present, as my collection was still wanting for composers of the english school.

Now, my dear Sir, as you have the kindness, to express some interest for my musical life, you will permit me, to give you a little account of it. A collector of any thing, may it be medals, pictures, books, musick, watches, boxes, or pipes of taback &c never will have finished, nor want for occupation. As to my historical collection I find ever something to do about it; nevertheless not intentioned to accumulate a mass of musick, and having brought up at least the more celebrated works of the most celebrated authors, besides a sufficient quantity of such of second rang and of *autores minores*, to show the progress and the very state of musick through all ages, my zeal for encreasing it is now less fervid than it has been still a few years ago. Besides I love to see musical friends with me for performing *ex tempore*

something of old authors, *in camera charitatis* [*i.e.*, 'for the love of the thing']. Likewise I am arranging greater concerts of ancient musick three or four times a year during 'the musical Season in my house. Sometimes I am disposed to pen down my remarks or doubts on various themes of musical literature, or a little dissertation, when incited by an accidental question or by a perverse assertion (like the numerous chimerical* hypotheses given for historical facts by Mr. Fétis). To all this accedes a little correspondence upon similar matters with a few persons that participate the predilection for these specialities. As to my literary essays I am, it seems me, always predestined to dip into problems disdained by men of better learning; as it may be concluded by the articles inserted in the Leipzig Gazette in various times, for instance: the notation of Gregorius M†: or the *nota romana*‡; the living-period of Franco§; the transposition of the songs of old masters for beeing performed to-day; the different tablatures of practical musicians since the invention of the time-table; and some other not yet published; item the memoir (prize-concurrent) of the influence of the old Netherlands on Musick. It is thus that late I was induced to treat the musical Systems of modern Greeks; but not finding an editor because of the great number of plates, I laid it aside and wrote a more compendious treatise on the matter, to which I added a refutation of certain erroneous assertions of Mr. Fétis about it, and an additional article of the musick of old Egypt. This work ('Über die Musik der Neugriechen nebst freyen Gedanken über altgriechische und altegyptische Musik') is to be published by Breitkopf and Härtel, who also will publish a little memoir 'Über den weltlichen und volkmässigen Gesang im Mittelalter.' Besides these essays I sent to the Redacteur of the Allgemeine musicalische Zeitung a memoir: 'Über die Lebensperiode Franco's' being a species of Duplic|| against Mr. Fétis, which I hope will appear in short time.

When here, my dear Sir, perhaps I have spoken too much of my insignificant person and of my still more insignificant writings, pray, Sir, you will ascribe it to the desire, to be known to you, an estimable literate yourself in the matter, indicating the direction and in the same time the limits of my studies; and as to my few publications, never think, Sir, that I may be proud of them, having considered them only as bare essays, not intentioned to teach new things never heard of, but to provoke researches and incite criticism by liberal and sometimes hazarded propositions: and perhaps, that already it was not done quite in vain.

At last, Sir, pray you will pardon me the long and perhaps tiresome talking; but as I had only little moments to profit of your conversation, I was now the more pressed to speak with you epistolary; and when I had the boldness to do it in english, I beg your pardon, because doubting if my bad french, though more practised by me, would have better satisfied you, and I must fear to incommode you with a german letter, as it was my purpose to write you a great one. Hoping at least you will have understood, what I was intended to say, I am sure your good heart excuses the germanismes or

* The word 'chimerical' has been added in Kiesewetter's own handwriting.

† *i.e.*, Gregorius Magnus.

‡ Meaning the notation of Plain Song.

§ Franco of Cologne, the celebrated theorist of the 13th century.

|| *Duplic* is a German legal expression meaning a rejoinder.

* The London Madrigal Society was founded in 1741.

even the solecisms, my letter may abound of, the more as I have nobody to correct my sketch and not having written a line in this idiom since almost half a century.

As the gentleman your Son is pursuing his studies here in Vienna I keep still a little hope to see you again, to profit of your conversation and then to renew personally and by hand-shaking the assurance of the high esteem and true attachment, with which I am, Sir,

Your most affectionate

R. G. KIESEWETTER

K. K. Hofrath.

Occasional Notes.

MANY HAPPY RETURNS OF THE DAY TO:

Madame Clara Butt	- - -	February 1
Frederick Niecks	- - -	" 3
James Kendrick Pyne	- - -	" 5
Franklin Taylor	- - -	" 5
Nicholas Kilburn	- - -	" 7
Sir Walter Parratt	- - -	" 10
Madame Adelina Patti	- - -	" 10
Herbert Austin Fricker	- - -	" 12
Bertram Luard Selby	- - -	" 12
Hugo Becker	- - -	" 13
James William Elliott	- - -	" 13
Edward German	- - -	" 17
Tobias A. Matthay	- - -	" 19
Charles Marie Widor	- - -	" 22
Arrigo Boito	- - -	" 24
Philipp Scharwenka	- - -	" 25
Leonard Borwick	- - -	" 26
Mrs. Mary Davies	- - -	" 27
Sir C. Hubert H. Parry	- - -	" 27
Miss Marie Brema	- - -	" 28
Charles Santley	- - -	" 28

IN MEMORIAM. QUEEN VICTORIA.

The music sung at the Memorial Service at the Royal Mausoleum, Frogmore, on the 22nd ult., the first anniversary of the death of Queen Victoria, consisted of the following: Charles Wesley's hymn 'Let saints on earth in concert sing,' to the fine old tune 'Dundee'; Tennyson's 'The face of death is towards the Sun of Life,' and Mr. A. C. Benson's hymn, specially written for the service and founded on Psalm xx., 1-4, 'She hath her heart's desire,' both set to music by Sir Walter Parratt; and Tchaikowsky's anthem 'How blest are they whom Thou hast chosen and taken.' The music at the service, which was attended by the King and Queen and the Royal Family, was sung unaccompanied by the choir of St. George's Chapel, Windsor, under the direction of the organist, Sir Walter Parratt, Master of the Musick to the King. It is not surprising to learn that the service-music was most beautifully rendered.

The King has been pleased to nominate H.R.H. the Prince of Wales to be President of the Royal College of Music in succession to His Majesty.

Sir Frederick Bridge has been appointed by the Earl Marshal to direct the music at the approaching Coronation Service in Westminster Abbey.

Mr. Morton Latham has done an excellent piece of biographical work in his 'Alfredo Piatti, A sketch,' which Messrs W. E. Hill and Sons have recently issued in a dainty little tome. In writing this deeply interesting sketch of the eminent violoncellist, Mr. Latham has wisely refrained from any attempt at a panegyric of his hero. The life-story, and—may we add?—the lively stories, are simply told. 'Mere laudatory phrases,' he says, 'are out of place in the biography of a great artist; they are without interest to those who have not heard him play, and superfluous to those who have.' True, and to this we will only add, also in the words of our author, that Piatti's 'tones will ever live in the memory of those whom they once enthralled.'

The book is so full of good stories and interesting incidents that two extracts, as specimens of the plums contained therein, must suffice. Young students who are making haste to become rich may be encouraged (or otherwise) to know that Piatti began his professional life as a humble 'cellist in a theatre orchestra, at a fee of twopence per night. It is true he was only a boy, and one so small that, as the chairs were too high for him, he had to be seated on the edge of the platform. To quote his biographer:—

It was the universal practice in Italy, between the acts of the Opera, to interpolate a lengthy Ballet, so that the second part of the Opera commonly commenced as late as eleven o'clock. For a child such performances were most exhausting. On one occasion, while Madame Pasta was singing in Norma, in the last scene with Pollione, the air 'In mia man al fin tu sei,' one of the most touching numbers in the opera, the poor boy, who had fallen asleep, tumbled off his perch and broke his violoncello. Madame Pasta's performance was of course interrupted; but, far from showing any annoyance, she burst out laughing and afterwards generously gave the boy another instrument.

This was at Bergamo, Piatti's native city, of which Johann Simon Mayr was the chief musician. Mayr showed a special fondness for the little Alfredo, and recognised his genius. Of his composing achievements we are told that—

Mayr produced some seventy operas and a large number of Masses, but it must be admitted that he not infrequently took subjects from works, including those of Beethoven, unknown in Bergamo. Mayr died at Bergamo, and on his monument in Santa Maria Maggiore has been engraved a passage from the Kyrie in one of his Masses. Unfortunately the passage thus selected for a lasting memorial is identical with the opening of Beethoven's Trio in C minor.

Much interesting information is given concerning Piatti's early experiences in England, his adopted home, where at first he had 'many ups and downs, especially downs.' It should not be forgotten that at one time he played in the orchestra of the Opera and the Sacred Harmonic Society. He was an enthusiastic tennis player, and a remarkable judge not only of violoncellos, but also of violins. The pages of this entertaining book bear eloquent testimony to the artistic attributes of the greatest violoncellist of his day, who, as a man, was lovable to a degree. A photographic reproduction of Frank Holl's portrait forms an appropriate frontispiece. He was one of the very few musicians who bore the name of a musical instrument—Piatti being the Italian for cymbals; the only other instance we can recall is that of the composer of 'Cherry Ripe,' with the patronymic of Horn.

It is interesting to hear from such far away readers as dwellers in Corea, especially from one who holds the high office of a Bishop of the Church, and who bears the honoured name of two English cathedral organists of the past. Here is a reminiscent communication which, we feel sure, will be read with pleasure:—

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Corea, November 12, 1901.

SIR,—In common with all lovers of English music, I read with great interest all that has been written about the life and labours of the late Sir Arthur Sullivan. Your issue of March last, which I have just seen in this distant and most unmusical corner of Asia, contains some delightful reminiscences of him by 'An Old Fellow-Chorister.' Although I can claim this privilege for no longer than a single day, I am emboldened to send you a reminiscence which may prove interesting to your readers, and will certainly be appreciated by Mr. Bridgman, who contributes this delightful article upon his old schoolfellow.

On the Feast of St. Michael and All Angels, in 1856, I was one of the senior choristers of St. Michael's College and Church, which had just been built in Tenbury by Sir F. A. G. Ouseley. For the opening services the small school choir had been augmented from various sources. The occasion demanded something better in the way of solo singing than could, at that time, be provided by our local talent. I have never forgotten the prodigious sensation caused amongst us youngsters by the singing of young Sullivan (then of the Chapel Royal)—especially in the soprano part of the verse in 'Praise the Lord' (Goss), which was one of the anthems sung at the Consecration Service on that day. He seemed to us a very old boy to have a treble voice—and such a glorious voice! Apparently, he was sixteen years of age, and we all wondered why his voice had not broken. But such a 'swan's song' I never heard before or since. We ought to have been jealous at having an outsider put over our heads. But we all recognised that in him Sir Frederick had got the right boy in the right place. That 'pure high soprano,' with the true musicianly pathos of his singing, was a never-to-be-forgotten treat.

The day was, of course, full of business and distractions for us boys, and I can remember very little else except that out of church we found him very sociable and free from 'uppishness' of any kind. But there was, I think on the following day, an incident which amazed us still more. To entertain his numerous musical friends, Sir Frederick asked them to his house in the evening. We boys had, of course, to go in order to provide the soprano parts for the concerted music with which he entertained them. Whether Sullivan sang that evening or not I cannot remember—perhaps because all my powers of memory were driven away by the one circumstance which I do remember. We knew, of course, that Sullivan was Mendelssohn Scholar, and that he could play the piano. But I do not think anyone in the room was prepared for what then happened. Suddenly Ouseley, in his joyous and impulsive way, said, 'Sullivan, I challenge you to play an extempore duet with me.' This savoured of the impossible, considering one was a chorister and the other the Professor of music at Oxford. But Sullivan said, very modestly and quietly, 'Very good, Sir Frederick.' The room was pretty still by this time, and every one looked on, prepared to listen with attention, and, I doubt not, an amused curiosity. 'You take the treble, Sullivan, because it will be easier, and I will take the bass.' Forthwith they sat down at the piano, agreed upon the key and the rhythm, and fell to.

Here my story must end abruptly. I remember nothing about the music, and, of course, could not pronounce upon its merits. I stood near Sullivan—behind him—and watched keenly his fingers, and noticed that there was no hesitation. I do not suppose that *as music* it was very remarkable, but they played on without stopping until the piece came to a natural end; and I thought then, as I have thought ever since that, as a *tour de force*, it was very wonderful. Boy as I was—just thirteen—I knew

that Sullivan, if he lived, would make a great name for himself as a musician.

I never met him again until thirty years after, when, during the interval at a concert in London, I claimed his acquaintance and reminded him of the day when he had opened our eyes with wonder and admiration—in such a fashion that some of us had never been able to close them since. I have never heard Goss's beautiful music to the words 'O pray for the peace of Jerusalem,' without thinking of that gifted boy who now, I doubt not, enjoys himself that peace for which he must so often have prayed.

CHARLES J. CORFE,
Bishop.

The following letter, written by the late Dr. Gauntlett to the late Sir George Grove on the subject of Mendelssohn's organ playing, may be read in connection with the article on the organ sonatas by that composer in our December issue.

16, St. Mary Abbott's Terrace,
Kensington.
30 Nov., 1874.

DEAR MR. GROVE,

Have you any note or record of the time when Mendelssohn first began to study the organ? No one was more surprised than Moscheles at Mendelssohn's playing in Christchurch [Newgate Street] in 1837—he evidently was quite unaware of his mastery over the instrument, for he took me on one side and asked me about it. 'Where did he practise?' 'Could it be gained without practice on the organ?' 'Was it too late for him (Moscheles) to begin?' 'Would I teach him?' It was plain the playing of that morning was an unexpected thing to the pianist. From one of Mendelssohn's letters we may gather what he knew of Bach's organ music at that date, and his resolve to set to work and get him up. And from his remarks upon some hearsay of Schneider's playing at Dresden, we learn his notion of pedal playing was very limited, and that then he had not seen the 'not well-known' organ music of Bach, which Marx, either then or soon after, sent to the press.

I believe when with the Horsleys at this end of the town he had access to a small organ at St. Matthew's—'a crippled' organ as he called the G pedals and keyboard—upon which he might certainly gain some sort of facility.

Pointing to me one day he said, 'But for him there would be no organs to play on,' and hard fight it was, for I had Wesley, Turle, Goss, and the whole guild of organists to battle with, and as you may remember, the £10,000 laid out on the Liverpool organ was spent on the wrong keyboard, Master Wesley carrying it against me. I believe it cost £1,500 to put that organ right.

Believe me, yours faithfully,

Geo. Grove, Esq. H. J. GAUNTLETT.

The 'Master Wesley' incident, to which Dr. Gauntlett referred at the close of his letter, is confirmed in the Biographical Sketch we gave of Father Willis, the builder of the Liverpool organ, in our issue of May, 1898—the 'wrong keyboard' was of the GG compass, instead of CC.

Mr. Edwin H. Lemare has accepted the important appointment of organist and director of the music at the Carnegie Institute, Pittsburgh, U.S.A., in succession to the late Mr. Frederick Archer. As, however, it is understood that Mr. Lemare will enjoy four months' vacation every year, he may be expected to visit the old country and give some of his popular organ recitals. May all success attend him in his new sphere of work.

As throwing another side-light on Handel's oratorio methods, the subjoined letter from Dr. Arnold, the first editor of the great Saxon's works, will be read with interest. It was addressed to 'Joseph Cator Esq: Beckenham, Kent,' more than a hundred years ago:—

SIR,—With respect to the songs you mention, not in my edition of Handel's works, and to be found in the early editions of Walsh's publication, etc.—it often happened that Handel made additional songs to his oratorios, and operas, to suit particular voices that he might locally engage from year to year, and which he himself never look'd on as belonging to the original work, and were often thrown aside by him after they had performed their duty; and there are also some of his oratorios that underwent such alterations from time to time by himself that it would be impossible to give them to the world in their original state, of which Samson, Israel in Egypt, and Solomon are instances. The former originally took up 4 Hours in the performance. Israel in Egypt was originally called *Exodus*, and began with the Funeral Anthem, which accounts for there being no overture to it, and Solomon he altered so often, that it was with great difficulty, I could get a complete score, till I found one that had been the property of the present King's father (then Prince of Wales) which I have now in my possession—and that wants a Chorus that I could not obtain, and since the printing of it, I have been presented with some songs and a chorus, that I had never seen in any of the various scores of that oratorio.

From which you will find it almost impossible to give every thing he wrote as additions and alterations to his various works, as they are not in the possession of any one person living.—I am, Sir, your obedt. servt. etc.,
2 July, 1797. S. ARNOLD.

An interesting article, evidently from the erudite pen of Mr. J. S. Shedlock, on 'Coronation Music of the Past,' appeared in the *Athenaeum* of the 4th ult. It seems that at the coronation of Queen Elizabeth only outdoor music is mentioned. Good Queen Bess proceeded to the Tower, preparatory to the usual procession through the city, in a barge. A part of the floating pageant of that spinster monarch was a 'bacheliers barge,' with its 'great and pleasant melodie of instruments, which plaied in most sweet and heavenlie manner.' To delight the Queen of James I. with 'her owne-country musicke, nine trumpets and a kettle-drum did very sprightly and actively sound the *Danish march*'; and mention is made of a song 'which, to a loude and excellent musicke, composed of violins, and another rare artificiall instrument, wherein, besides sundre severall sounds effused (all at one time), were also sensibly distinguisht the chirpings of birds, was by two Boyes, Choristers of *Paule's*, delivered in sweete and ravishing voyce.' A facsimile of a piece of music 'ffor his Majestys Sagbutts & Cornettes,' composed by Matthew Locke for the coronation of King Charles II., gives additional interest to a very researchful article.

Dr. Elgar's 'Dream of Gerontius' is to be included in the scheme of the Sheffield Musical Festival, to be held in October next. The work will also be performed at the Lower Rhine Musical Festival, to be held at Düsseldorf, at Whitsuntide, and conducted by Professor Julius Butts—this is indeed a rare and distinguished honour for an English composer. Furthermore, and further afar, it is to be produced at Auckland, New Zealand, and other performances are in contemplation.

Lincoln is to hold a Musical Festival on June 4 and 5. Its main features are to consist of performances of the following works:—Mendelssohn's 'Elijah,' Dvorák's 'Stabat Mater,' Parry's 'Blest pair of Syrens,' Handel's 'Zadok the Priest,' Beethoven's Symphony in A, and Sullivan's 'In Memoriam' Overture (all to be performed in the Cathedral), in addition to Tchaikowsky's Pathetic Symphony, which, with the Tannhäuser Overture and a work by Mr. Edward German, under his own direction, will be played in the concert hall. The novelty of the festival will be the first performance of Sir Alexander Mackenzie's Overture to his new Opera, 'The Cricket on the Hearth,' which the composer will conduct in person. A quartet of first-rate soloists, an orchestra (led by Mr. A. Burnett) and chorus of 500 performers are announced as participating elements—the chorus-singers, in addition to the dwellers in Lincoln, coming from Peterborough, Nottingham, Hull, Gainsborough, and Fulbeck. Dr. Haydn Keeton and Mr. Tertius Noble will preside at the organ, and Dr. G. J. Bennett, Cathedral Organist of Lincoln, will conduct. A guarantee fund of £1,500 has been secured, in addition to donations of over £100 towards the expenses of the concert. Success would seem to be the natural outcome of these promising preliminaries.

The prize of fifty guineas, offered by the Worshipful Company of Musicians for the best Coronation March for full orchestra, has been awarded to Mr. Percy Godfrey, Music-master of King Edward's School, Canterbury. The prize winner was born at Croxall, Derbyshire, on August 16, 1859. He is no relation to the Godfreys of military music fame, nor does he hail from any of the schools of music. He received his first encouragement in music from kind-hearted Sir George Macfarren, and derived much benefit from his intercourse with Mr. Berthold Tours, but he studied privately under Professor Prout. Mr. Percy Godfrey, who graduated as a Bachelor of Music in the University of Durham (1897), is an old hand at prize winning; he obtained one for a song adjudicated upon many years ago by the late Dr. Hueffer, another offered by the South London Musical Club in October, 1893, for a Ballade for male voices, 'The Norman Baron,' and yet another quite recently for the composition of a Pianoforte Quintet, the prize given by Mr. Lesly Alexander. An overture and a symphony show his knowledge of orchestral effect, and he is a skilful performer on the French horn. Mr. Percy Godfrey appeared in THE MUSICAL TIMES of September, 1890, as the composer of a part-song entitled 'The darksome night is gone.' No less than 190 compositions were sent in for the Competition for the Coronation March, and the award of the examiners—Sir Frederick Bridge, Sir Hubert Parry, and Sir Walter Parratt—was unanimous.

The phenomenal success which has attended the performances of those clever young players, Kubelik and Kocián, has stimulated enquiry as to the Ševčík violin-method upon which they have both been trained. Herr Otto Ševčík, who is a professor of the violin at the Prague Conservatorium of Music, bases his method on the semitone-system, 'wherein,' he says in his treatise on the subject, 'the semitones are produced on all the strings with the same fingers, thus giving rise to the same fingering on all the strings,' and that 'the beginner experiences no difficulty in finding the intervals, because all the stoppings are the same on each string, and this materially helps

him in acquiring pure intonation,' which, he might have added, 'is a consummation devoutly to be wished.' One of the professor's old pupils, Herr Herman Koenig, has recently settled in London as a teacher of the method.

The prize of ten guineas, offered by the *School Music Review* for the best Coronation song for school-singing, has been awarded to the Rev. Canon G. W. Torrance, M.A., Mus. Doc., of Kilkenny, who has written the words as well as composed the music. The song appears in the current issue of our contemporary.

A newspaper North of the Tweed, in criticising a certain Philharmonic concert, says:—

With laudable enterprise and economy, the Society had dispensed with the services of wood-wind professionals.

It might be assumed that amateurs took the places of the professionals. Oh, dear no. The organist, 'by his skilful and artistic manipulation of the organ, supplied in himself a whole wind band.' Is not this rather suggestive of a bellowing monster? Considering that the programme contained a good deal of Wagner, in addition to Weber's 'Der Freischütz' and 'Euryanthe' overtures, the matter of economy, so characteristic of dwellers in the 'land o' cakes,' is more evident than any laudable features of the enterprise. What next? A pianola to supersede the strings?

The *Era Almanack and Annual* for 1902, conducted by Mr. Edward Ledger, and published at the *Era* office, is, as heretofore, a well-edited and useful book of reference. Among the stories told by various contributors connected with the dramatic and musical profession is one by the veteran conductor, Herr W. Meyer Lutz, who, under the heading of 'Some orchestral notes,' relates the following incident of a country orchestra forty or fifty years ago:—

Conducting once in Bradford, I noticed that the clarinet player, a young but clever and steady lad, jumped up a good deal during the progress of the opera. I found that his father, who played the trombone, sat just behind him, and every now and then he gave his son a kick, with the remark; 'Look out, Sammy! there be a flat a-cumming.'

A customer to an assistant in a music-warehouse: 'I want Mendelssohn's Songs without Words for a bass voice.' (*Fact!*)

PROFESSOR NIECKS ON SONATAS FOR THE PIANOFORTE AND VIOLIN.

In his scholarly preface to the programme of the Historical Concert given in the University Music Class Room, Edinburgh, on December 18, Professor Niecks thus writes on an interesting phase of chamber music:—

DIFFERENT PHASES OF THE SONATA FOR PIANOFORTE AND VIOLIN.

The Sonata for pianoforte and violin has passed through several phases, not only as regards form and texture, but also as regards the artistic status of the *genre* and the relative importance of the instruments. In the sonatas of J. S. Bach, with their close contrapuntal and fugal texture, the two instruments are perfect equals. The same equality obtains in C. Ph. E. Bach's less closely-textured compositions,

with lighter counterpoint, little fugue, and more of the melodico-harmonic. But in the Haydn-Mozart period, when the modern sonata form and melodico-harmonic texture had gained supremacy, the sonata for pianoforte and violin ceased for a time to be one of the artistic *genres* in which composers revealed their noblest inspirations, and began to be chiefly an instructive and pleasantly entertaining *genre*, the impulse to produce coming from without, and the object of production being the encouragement of pupils and the amusement of amateurs. The relative position of the two instruments underwent a complete change, for now the violin became in most cases either a subordinate partner of the pianoforte, or an addition of which the performers might avail themselves or not, at their pleasure. Innumerable 'Pianoforte Sonatas with Violin *ad libitum*' were published, and the absence of the words *ad libitum* by no means signified a different state of matters. Indeed, so far was this from being the fact, that composers, when they wrote a violin part of individual importance, often announced on the title-page 'Pianoforte Sonata with Violin *obligato*,' or 'Sonata for Pianoforte and Violin *obligato*.' Not only Wanhall, Hoffmeister, Pleyel, *et hoc genus omne*, wrote *ad libitum* violin parts, but Haydn's violin parts also consist, with comparatively rare exceptions, of doublings of matter contained in the pianoforte part and non-essential additional accompaniments. Haydn attained in none of his sonatas for pianoforte and violin the high level of his best sonatas for pianoforte solo. Still, notwithstanding his utilitarian aims, he managed to write always freshly, and on the whole delightfully, as, for instance, the G major Sonata played at the first concert satisfactorily proves. Most of Mozart's sonatas for pianoforte and violin are of inferior quality, but in not a few of them he does justice to his genius, and fascinates the hearer with his suave beauty and graceful ease of masterly workmanship. Nowadays neither musicians nor amateurs know, as a rule, how much he has left us that is eternally young and lovely. It was, however, not till Beethoven that composers in the sonata for pianoforte and violin again gave of their best, gave, instead of *compositions d'occasion*, spontaneous creations without any other ulterior objects than those of realising their own ideals and of appealing to the ideal in their hearers. Although Mozart never soared so high in his sonatas as Beethoven, he had forestalled him in making the violin once more the equal of the pianoforte.

BRIEF SURVEY OF THE PRINCIPAL CONTRIBUTIONS TO THIS DEPARTMENT OF THE ART.

Of J. S. Bach we have six sonatas for clavier and violin. Bitter, the biographer of C. Ph. E. Bach, mentions five by this master. Breitkopf & Härtel's and Peters' edition of Haydn's sonatas comprise eight, of which, however, one is an arrangement of a Divertimento for several instruments, and another is written for pianoforte and flute or violin. Mozart appears in the complete edition of his works with forty-three sonatas, in the current selections with eighteen. In Beethoven we have incontrovertibly by far the most important contributor to this kind of music, he having given us ten masterpieces—twice three in Op. 12 and 30, and single ones in Op. 23, 24, 47, and 96. Hummel's sonatas have fallen into oblivion, and so have those of many another worthy. Weber's 'Six Sonates progressives, pour le Pianoforte avec Violon obligé, dédiées aux amateurs,' do not come within our purview. Schubert has left us no more than three sonatinas, Op. 137, and the sonata Op. 162.

The post-Beethoven time, so unfruitful in the department of the pianoforte solo sonata, has been happier in the department of the sonata for pianoforte and violin. Mendelssohn, it is true, has left us nothing notable: his Op. 4 cannot claim this epithet. Schumann with his two sonatas, Op. 105 and 121, and Brahms with his three sonatas, Op. 78, 100, and 108, no doubt, surpass all similar productions of the period. But that much excellent and acceptable work has been done by other masters, the following names testify:—Gade, Rubinstein, Raff, Grieg, Rheinberger, Bargiel, Goldmark, Herzogenberg, Sinding, Gouvy, César Franck, Saint-Saëns, Fauré, &c., &c.

RICHARD STRAUSS'S SONATA.

To what was said about the modern sonata form in the preface to the programme of the first concert, I need here add only a remark or two bearing on the last work of to-night. Although at the time of writing his Op. 18, Richard Strauss had not yet developed into the daring, uncompromising composer of programme music he now is, we perceive in the sonata in question only a dimmed and dulled tradition of the building methods of the classics. The material is more complex, the treatment more intricate, and the structure less clear and simple. In other words, there is an increase and heightening of the harmonic, rhythmic, modulatory, and technical means; and key-distributions not reducible to a single formula take the place of the old plain key-contrasts—plain even where Beethoven diverges from the orthodox Dominant *versus* Tonic and Relative Major *versus* Minor. The result of the change is that the hearer receives the impression of a fantasia, of an improvisation, rather than of a carefully-planned composition—that is, the work impresses him less as an artistic whole than as an aggregation of beautiful, piquant, interesting, and perhaps also less attractive details. Where lies the fault? In the insufficient apprehensive and comprehensive power of the hearer, or in the insufficient self-restraining, ordering, crystallising, and concentrating power of the composer?

The historical programme consisted of the following sonatas for pianoforte and violin, played by Mr. Philip E. Halstead (pianoforte) and Mr. Henri Verbrughen (violin):—

LUDWIG VAN BEETHOVEN (1770—1827).—In C minor, Op. 30, No. 2 (composed in 1802, published in 1803).

ROBERT SCHUMANN (1810—1856).—In A minor, Op. 105 (composed in 1851, published in 1852).

JOHANNES BRAHMS (1833—1897).—In A major, Op. 100 (1887).

RICHARD STRAUSS (born 1864).—In E flat major, Op. 18 (1890).

A NONOGENARIAN DOUBLE-BASSIST.

DR. ASTLEY, J.P., OF DOVER.

It falls to the lot of very few people to attain the age of four-score years and ten, and fewer still to be active double-bass players at that nonagenarian period of their existence. Yet such an one—and an exceedingly zealous one, let us add—is to be found in the person of Dr. Edward Ferrand Astley, J.P., a generous-minded medical man and enthusiastic amateur musician, residing at Dover.

Dr. Astley was born at Quenington, a Gloucestershire village, of which his father was rector, on February 17, 1812. He has always taken an interest in the organ, and some sixty years ago presented his father's church with a barrel-organ, as no one in the district could play a manual instrument. Since that time he has given some ten or a dozen organs—though not of the revolutionary species—to various churches. One instrument of four manuals, which cost about £2,000, is located in Dover

College Chapel; another, worth about £1,500, is in course of construction for the College Hall, as a memorial to the 'old boys' who have fallen in the South African war. But the latest and most important gift of this public-spirited amateur-musician takes the form of a fine electric organ, which the Doctor has recently promised to the Corporation of Dover for the Town Hall, and which will lighten his purse to the extent of some £3,000!

Although Dr. Astley takes the greatest interest in every detail of organ construction—and organ builders have marvelled at his knowledge in this direction—



DR. E. F. ASTLEY, J.P.

(From a Photograph by Messrs. Lambert Weston & Son, Folkestone and Dover.)

his musical sympathies are not organically limited, so to speak; on the contrary, they are as wide-spread as they are generous. As president of the Dover Choral Union, he greets 'The Golden Legend' or 'Hiawatha' with the same enthusiasm as he does an old favourite like 'The Messiah.' His kindness is shown in many ways. As Hon. Representative of the Associated Board and Local Chairman of Trinity College (London), he embraces every opportunity of showing warm-hearted hospitality, and the prizes he

gives in connection with musical examinations in Dover have done much to encourage young candidates. A few years ago, as president of the Amateur Musical Society (now the Orchestral Society), he spent a large sum of money in purchasing orchestral instruments with the object of forming a complete local orchestra. Dr. Astley's acts of munificence in matters not connected with music—including the gift to the town, under certain conditions, of the Infectious Diseases Hospital—are too numerous to be mentioned here; suffice it to say that his generosity and public spirit are well known and fully recognised in the town where he has spent a long and useful life.

Notwithstanding his ninety years, Dr. Astley still takes his place in the orchestra of the Choral Union concerts, and plays his double-bass with genuine enthusiasm; moreover, he thoroughly enjoys participating in a weekly practice of chamber-music at his house, at which the violoncello is the instrument of his choice.

An interesting 'appreciation,' of him and his musical doings is furnished by Sir Frederick Bridge, who in a letter, says:—

When I was at the Dover Festival, I was charmed to see Dr. Astley with his double-bass—a real old-world picture of an ardent amateur. And I heard so much of his kindness to musical Institutions and to musicians generally, that I rather wished there were a few more such men about the country!

Dr. Astley will complete his ninetieth year on the 17th inst. It may be assumed that others, and those not a few, beyond his own immediate circle will join in wishing this venerable, generous, and true lover of music 'Many happy returns of the day.'

THE GERMAN PRESS ON DR. ELGAR'S 'DREAM OF GERONTIUS.'

Enthusiastic admiration is the keynote of the German Press in speaking of Dr. Elgar's 'Dream of Gerontius,' produced for the first time in the Fatherland on December 19 last. We subjoin a few specimens:—

The *Cologne Gazette* (the *Times* of Germany), expresses itself as follows:—

The impression which the work produced was so profound, that without doubt this 'Dream' will be followed by many realities in the shape of performances. . . . In both parts we meet with beauties of imperishable value. . . . Elgar stands on the shoulders of Berlioz, Wagner, and Liszt, from whose influences he has freed himself until he has become an important individuality. He is one of the leaders of musical art of modern times.

The *Düsseldorfer Zeitung* says:—

The success of the 'Dream of Gerontius' was astonishingly complete. Such a deeply serious subject has never before been musically treated in a similar manner. Here it is done not only in a new form, but with an eminently sovereign exploiting of, and command over, all available means of expression, such as were at the command of only the most renowned of his predecessors. . . . The final chorus of the first part occupies an altogether remarkable place. An impression of Handelian grandeur allied to wonderful tone-colour is produced at the words 'Go in the name of Angels and Archangels,' where the twelve-part chorus waves over a pedal point, of which several are found excellently used in this masterpiece—e.g., in the broad and highly-important C minor chorus 'Praise to the Holiest in the height.' . . . The English composer has been acknowledged a master of immense learning and great depth and feeling.

The *Rheinisch Westphälische Zeitung* is of this opinion, that:—

Elgar has wrought work of imperishable beauty; his greatness is especially exemplified in his expressing of heavenly peace, and he offers us pictures the beauty and mild majesty of which simply enchant us. But he has also the strength to paint with rugged characterisation the demoniac forces of the soul's life: this we see in the choruses of the demons, the execution of which is probably one of the most difficult tasks with which a massive chorus can struggle. The melodic form, and still more the harmonic, shows that Edward Elgar has accepted with open mind the enormous extension of means of expression which music has gained from Wagner and Liszt. At the same time he is a master of polyphonic structure, and one who knows how to steep his contrapuntal art in such genuine feeling that the listener hardly notices the skill with which these tone-pictures are wrought. The 'Dream of Gerontius' does not stand second to any of the most modern orchestral works in brilliancy and richness of instrumental colouring.

The *Düsseldorfer Volksblatt* speaks in a similar strain. It commences a lengthy and excellently-written article with the words:—

A memorable and epoch-making first performance! Since the days of Liszt nothing has been produced in the way of oratorio—even including Ph. Wolfrum's 'Weihnachtsmysterium'—which reaches the greatness and importance of this sacred cantata.

In fact, there is no discordant note in the chorus of praise which Dr. Elgar's work has received in Germany.

SHAKESPEARE AND ORLANDO LASSUS.

In Henry the Fourth, Part II., Act V., Scene 3, *Silence* sings several snatches of song over his cups, one of which runs:—

'Do me right,
And dub me knight;
Samingo.'

These lines have exercised the commentators vastly. Steevens quoted in illustration a catch sung by Bacchus in Nashe's play 'Summer's Last Will and Testament,' which was entered on the Register of the Stationers' Company on October 28, 1600, two months after Shakespeare's play:—

'Monsieur Mingo for quaffing doth surpass
In cup, or can, or glass:
God Bacchus, do me right,
And dub me knight,
Domingo.'

and also an epigram on a famous tippler named 'Monsieur Domingo,' from 'The Letting of Humours Blood in the Head-vaine' (entered at Stationers' Hall, October 16, 1600). Wharton remembered having seen a black-letter ballad in which either a San Domingo or a Signior Domingo was celebrated for his miraculous feats in drinking, but this I have not been able to trace.

'Samingo' has been universally regarded as a corruption of 'San Domingo,' and it is strange, in view of the generally accepted theory that the printed text of many of Shakespeare's plays was derived from shorthand notes taken during the performances, that no one should have hit on the emendation 'Sir Mingo' for 'Samingo.' How else should Monsieur Mingo be styled when dubbed knight? I make a present of this suggestion to any future editor of the play.

Some time ago, Mr. G. E. P. Arkwright told me that a song or ballad beginning 'Monsieur Mingo for quaffing doth surpass,' and ending 'God Bacchus do me right, and dub me knight, Domingo,' existed in one of the manuscripts of the Music School at

Oxford, set to music in four parts by Orlando Lassus; but as the manuscript in question (MS. Mus. f. 16-19) was a very late one—'newly collected and finished and sowne together in the yeres 1655 and 1656'—and, moreover, one of the four part-books was missing, I thought no more of it at the time. Lately, however, I have found the same music with *French words* in several early editions of Lassus's songs. In the Paris 'Meslanges' of 1570 and 1576 the words are 'Un jour vis un foulon qui fouloit'; in the edition printed at La Rochelle in 1575, in which 'la lettre profane a esté changié en spirituelle,' the words are 'Un jour vis un Néron qui sauloit'; and in 'La Fleur des Chansons d'Orlande de Lassus,' Anvers, 1592, 'On ne peut le fol amour saouler.' The earliest version of all, which I have not seen, is found, I believe, in the Antwerp 'Chansons' of 1564. It was probably from this edition that Van Maldeghem transcribed, or rather 'arranged' the version printed in the 'Trésor Musical' for 1874, beginning 'On ne peut mechant désir saouler.'

There is very little variation in the music of these different copies, except in the matter of accidentals. The Oxford manuscript is far more liberal and consistent in their use than the earlier printed editions, but neither are entirely satisfactory according to modern notions of tonality. Much light has yet to be thrown on the principles which guided composers even as late as the end of the sixteenth century in the use of accidentals in the published editions of their works. There are, for instance, two passages in this song in which the printed copies have an E flat in the alto part against an E natural in the bass. One is tempted to think that accidentals were deliberately inserted or withheld in order to mystify the reader and render professional assistance indispensable.

Space will not permit of the whole composition being printed here. I therefore give the words only of the ballad, together with the music of the final refrain, the melody of which cannot have presented much difficulty even to one in the condition of poor Silence, who, in the play, is shortly afterwards ignominiously carried off to bed:—

Monsieur Mingo
For quaffing doth surpass
In cup, cruse, can or glass:
In seller never was
His fellow found
To drink profound
By task and turn around,
To quaff carouse so sound,
And yet bear so fresh a brain
Sans taint or stain,
Or foil, recoil or quarrel
But to the beer or barrel,
Where he works to win his name,
And stout doth stand
In Bacchus' band
With pot in hand
To purchase fame,
For he calls with cup and can
'Come try my courage man to man,
And let him conquer me that can,
And spare not,
I care not:
While hands can heave the pot,
No fear falls to my lot.



J. F. R. STAINER.

Church and Organ Music.

BANK HOLIDAY IN A CATHEDRAL.

The pious founders of our venerable cathedrals knew nothing of banks, not to say Bank Holidays. 'A chance visit to Gloucester,' writes Dotted Crotchet, 'on December 26 (Boxing-Day), happened to coincide with the 145th recital of Sacred Music in the Cathedral. It was a gratifying sight, looking down from the organ loft, to see so large and devout a congregation listening to and taking part in the music Mr. A. Herbert Brewer had so admirably arranged for their delectation. The whole thing was quite informal, the Dean and one of the Canons (Bishop Mitchinson) being the only surpliced clergy present. The choir consisted of ladies and gentlemen (all voluntary singers) from the local Choral Society, and there was no collection!' We venture to give the outline programme: in the actual document freely distributed among the congregation, the words of each piece were printed in their entirety. This is as it should be.

GLOUCESTER CATHEDRAL.

- PRAYER—Prevent us, O Lord. Our Father, which art in heaven.
1. ORGAN SOLO—'Imperial March' ... Edward Elgar.
 2. HYMN 59 (A. & M.)—'O come, all ye faithful' ...
 3. ORGAN SOLO—'Barcarolle' ... Lemare.
 4. CAROL—'Can man forget the Story?' ... Brewer.
 5. SOLO—'O Christmas night' ... Adolphe Adam.
 6. SELECTION—From 'The Messiah' ... Handel, 1685–1759.
Pastoral Symphony.
There were Shepherds.
Glory to God.
 7. QUARTET—'Silent night' ... Barnby, 1838–1896.
 8. RECIT., AIR AND CHORUS—'Behold a Virgin' (Messiah) ... Handel.
'O Thou that tellest' ...
 9. AIR—'My soul doth magnify the Lord' (Light of the world) ... Sullivan, 1842–1900.
 10. CAROL—'The First Nowell' ... Traditional.
- PRAYER. THE BLESSING.
CONCLUDING VOLUNTARY—'Grand Chœur' ... Guilmant.
December 26, 1901 (145th Recital). H. D. M. SPENCE, Dean.
A. HERBERT BREWER, Organist.

The Hymn and 'The First Nowell' are chosen for congregational singing, and all present are requested to join in the melody in unison.

RENATUS HARRIS AND ST. PAUL'S CATHEDRAL.

Mr. Samuel Smith, of Windsor, has kindly sent us the following extract from the *Spectator* of December 3, 1712. It refers to a proposal to erect a second organ over the West Door of St. Paul's Cathedral, concerning which Addison says:—

Among other omissions of which I have been also guilty, with relation to men of industry of a superior order, I must acknowledge my silence towards a proposal frequently inclosed to me by Mr. Renatus Harris, Organ-Builders. The ambition of this artificer is to erect an Organ in St. Paul's Cathedral, over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of that kind ever before invented. The proposal in perspicuous language sets forth the honour and advantage such a performance would be to the British name, as well as that it would apply the power of sounds in a manner more amazingly forcible than, perhaps, has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed as to strike

the minds of half a people at once in a place of worship, with a forgetfulness of present care and calamity, and a hope of endless rapture, joy and hallelujah hereafter.

Addison's quaint and forcible language of nearly 200 years ago may appear to us as very amusing, but has it not some bearing on present-day music? Many organs are in the nature of engines that 'strike the minds' of worshippers rather too forcibly, and as for the still-born operas, they are still with us.

THE WHEREABOUTS OF THE LAST CORONATION ORGAN.

The CC organ specially erected for the Coronation of Queen Victoria in 1838, and to which we referred in our last issue (p. 21), found its way from Westminster Abbey to St. John's Church, Chester. The Rev. Canon S. Cooper Scott, the vicar, has in this connection sent us a very interesting guide, compiled by himself, to that fine old Norman Church. From his pleasantly-written pages we gather the following information relating to the organ:—

On December 22, 1837, Parson Richardson, who had been Vicar of St. John's for fifty-three years, died, and left in his will the sum of £600 to provide an organ for St. John's; his executors purchased the organ used at the Queen's Coronation, and erected it in a gallery at the West end of the Church; it was opened on [Sunday] October 28, 1838.

As the result of searching the file of the *Chester Chronicle* of that time in regard to the said organ opening, it appears that, on the Sunday above mentioned, collections were announced to be made 'in aid of a Fund to be invested towards the payment of an Organist's Salary.' On the following day, 'an organ performance'—the word recital had not then come into use—was given by Mr. (afterwards Dr.) Gauntlett. He was announced as the 'Pedalist, of London.' The name of Bach was comparatively unknown in England at that time; therefore it is hardly surprising to read in the *Chester Chronicle* that the Coronation organ enabled the performer 'to play the pedal fugues of Back'!

THE DEATHS OF THE REV. H. FLEETWOOD SHEPPARD AND MR. H. B. BRIGGS.

Death has recently removed two earnest-minded men and devoted workers in the cause of church music—the Rev. Henry Fleetwood Sheppard and Mr. Henry Brembridge Briggs. The former, who died at Oxford, on December 27, at the age of seventy-seven, was for thirty years rector of Thurnscoe, near Doncaster. In addition to his unceasing activity in church musical matters in Yorkshire, Mr. Sheppard greatly assisted Mr. Baring-Gould in the interesting study of folk-songs, and was most painstaking in noting down old ballads sung by old and illiterate men and women in the West of England. The name of Mr. Briggs, who died at Westcliffe-on-Sea, on the last day of 1901, aged fifty-one, is chiefly associated with the subject of Plain Song, of which he was an enthusiastic propagandist. He founded the Plain Song and Mediæval Society, the realization of the dream of his life. Within a few days of his sudden and lamented death, he had passed the final proofs of the new edition of the *Psalter Noted*, upon which he, in collaboration with the late Sir John Stainer and the Rev. W. H. Frere, had spent much time and anxious thought. The *Psalter* will be issued almost immediately.

The following information is furnished in answer to a correspondent (C. S.) at Stockport: The tune associated with John Byrom's hymn, 'Christians, awake, salute the happy morn,' was composed by John Wainwright, not by Richard, his brother, as stated in Hymns Ancient and Modern. We are glad to hear of the proposal to perpetuate the memory of this old psalmist in the parish church of Stockport, his native town.

SPECIAL SERVICES.

The interesting performances of Bach's Christmas oratorio at St. Anne's, Soho, were continued on the first three Fridays in January, when the second half of the work given was under the able direction of Mr. E. H. Thorne. In this connection we cannot do better than endorse the words of the *Times* critic, who says: 'The choir is supplemented and sings the music admirably, while the accompaniments are played by a small but excellent orchestra, and the solos are beautifully sung. The performances have evidently been carefully prepared, and full justice is done to the music.'

Schumann's Requiem (Op. 148) was sung at Lincoln's Inn Chapel, on Sunday afternoon, the 19th ult., with organ accompaniment, under the careful direction of Dr. Steggall. This is one of the composer's latest works, as it was written only two years before his tragic death, and he never heard it performed. Was the Lincoln's Inn presentation of it the first in this country? Perhaps some of our readers could answer this question.

ORGAN RECITALS.

Mr. E. H. Lemare, St. Margaret's, Westminster (Andante with Variations and Fugue on a Trumpet fanfare, Lemmens).—Mr. A. Herbert Brewer, Parish Church, Weston-super-Mare (Fantasia in F, John E. West).—Mr. J. M. Preston, John Knox Presbyterian Church, Newcastle (Air with Variations, Best).—Mr. H. C. J. Churchill, Poplar Wesleyan Church.—Mr. P. Tottenham Lucas, St. Paul's, Covent Garden (Prelude from Sonata No. 6, Rheinberger).—Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool (Passacaille, from 'Rodrigo,' Handel).—Mr. H. W. Weston, Holy Trinity, West Hill, Wandsworth (Concerto, No. 8, for the Feast of the Nativity, Corelli).—Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields (Adagio in A flat, Stainer).—Mr. Thomas Curry, St. Stephen's, Walbrook, City (Trumpet Voluntary, Purcell).—Mr. W. W. Starmer, St. Mark's, Tunbridge Wells (Toccata and Fugue in F, Seegr).—Mr. W. Ashton Alder, Holy Trinity, Richmond (Cantilene in A, Wheelton).—Mr. David Clegg, St. Stephen's, Walbrook, City (Organ Sonata, Reicha).—Mr. Bernard Gilbert, Public Hall, Canning Town (Pastorale, Scarlatti).—Mr. J. Harry Lee, Twynning Parish Church, Tewkesbury.—Mr. Davan Wetton, St. Paul's, Canonbury (Three Sketches, Schumann).—Mr. C. E. Juleff, St. John's, Taunton (Prelude and Fugue, Polleri).—Mr. Warren R. Hedden, Church of the Incarnation, New York (Russian Hymn, Freyer).—Mr. T. N. MacBean, Stockton Parish Church (Fantasia in C, Tours).—Mr. W. Mullineux, Town Hall, Bolton (Concert Overture in C, Hollins).—Mr. Gray, Adam Smith Hall, Kirkcaldy (Caprice in B flat, Guilmant).—Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (Choral Song and Fugue, S. S. Wesley).

THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the recent examination for the Fellowship diploma:—

Armistead, J., Brierfield.	Hart, L. R., London.
Bridson, C. W., Liverpool.	Lees, S., Christleton.
Carter, J. W., Millom.	Meale, J. A., Selby.
Coldwell, D. J., Hadleigh.	Musgrove, R. B., New Brighton.
Crawford, T. J., London.	Robinson, A. H., Buxton.
Croxall, T. B., Church Gresley.	Usher, W. T., London.
Dudley, A. H., Woodhey.	Watson, R. B., Cowling.
Gabriel, W. H., Tredgar.	Whalley, H., Brierfield.
Greatorex, W., Uppingham.	Yarrow, R. H., London.
Hackett, H., Kenilworth.	

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Guy C. Ambrose, Holy Trinity Church, Eltham.
Mr. Reginald Goss-Custard, St. Margaret's Church, Westminster.

Mr. Lionel Baker (Tenor), St. Michael and All Angels' Church, Paddington.

Mr. H. Lloyd Dixon (Alto), Christ Church, Marylebone.
Mr. Adolph Fowler (Bass), the New Cathedral, Westminster.

Reviews.

Modest Tschaikowsky: Das Leben Peter Iljitsch Tschaikowsky's. Translated into German from the Russian by Paul Juon. Vol. I., Parts 1 and 2.

[Moscow and Leipzig: P. Jurgenson.]

The composer of the 'Symphonie Pathétique' died suddenly in 1893. He at once became famous, and as regards the public this was owing in very large measure to the one work named. The history of music shows clearly that compositions which bear a title, genuine or otherwise, stand a better chance of popularity than those which depend for recognition merely on their key or their opus number. The title may be high-sounding, such as the 'Jupiter' Symphony, or the 'Emperor' Concerto; fanciful, such as the 'Harmonious Blacksmith' Variations or the 'Moonlight' Sonata; or one more prosaic, such as the 'Unfinished' Symphony; it matters not: it is the fact of there being a title, whereby frequently hangs a tale, that attracts the public. The qualifying word 'Pathétique' had in itself emotional power which suddenly became intensified when the sad news of the death of the composer reached us. The fine music which the work contains must of course be taken into consideration in accounting for the great impression which it has created here; but we believe we are correct in saying that were Tschaikowsky still in the land of the living, and had his work from the time of its production been simply known as 'Symphony in B minor, Op. 74,' it would not possess such wonderful drawing power. The interest thus created in the Symphony naturally led to an interest in the man himself, and the 'Tschaikowsky' of Mrs. Rosa Newmarch was eagerly read. And now a new Life appears on the scene, one written by the younger brother of the composer, Modest Tschaikowsky, who has naturally had access to many letters and papers written to or by his brother Peter, and who therefore can supply fuller information than his earlier biographer. Two parts of the first volume have already been issued, and from them we will gather just a few facts and anecdotes.

Some interesting details are given of the childhood of Peter, when he and his brother and sister were taught by Fanny Dürbach, who is still living, who looks back on the four years which she spent in the Tschaikowsky family as the happiest epoch of her life, and who has kept many a souvenir of her 'little Peter,' among which are the copy-books in which he jotted down his thoughts, mostly in verse. A facsimile is given of a 'Prière d'une petite fille tout-à-fait orpheline,' written at the age of seven. In 1850 he commenced his studies at the School of Jurisprudence, obtaining later on a post in the Ministry of Justice. At the school he learnt the pianoforte and singing, and at home he had some pianoforte lessons for three years from Kündinger, a distinguished virtuoso. His father, although possessing no knowledge of music, recognised his son's gifts, and encouraged him to study music seriously. But the youth had few opportunities of hearing the works of the great composers, and it is stated that when twenty-one years of age not only was he totally ignorant of Schumann's works, but he did not even know the nature of Beethoven's symphonies, or their number!

In 1861, as interpreter to a merchant, a friend of his father's, Tschaikowsky visited Germany, England and France, returning home in September; while in London, he heard Adelina Patti, who made her *début* here in that year. In 1862, he became a pupil of the Conservatoire founded by Rubinstein, but he still kept his post in the Ministry until, as he said, 'I feel assured that I am no clerk, but an artist.' At the Conservatoire he formed the acquaintanceship of Laroche, who afterwards made a name for himself, and they became firm friends. The pupils had free access to the rehearsals and concerts of the Musical Society, and there Tschaikowsky heard the works of Berlioz and Liszt, and in 1862 of Wagner,

who was giving concerts in St. Petersburg, and he was carried away by the brilliant modern orchestration, although Rubinstein often preached against the elaborate apparatus used by modern composers. Tschaikowsky's biographer says:—'It is really remarkable that Peter Iljitsch, with all his love for Mozart, never once even in joke, or as a *tour de force*, tried to write a piece for the classical orchestra.' The young artist had the highest respect for the famous director of the Conservatoire, yet even in his student days he knew how to distinguish between Rubinstein's few strong and many weak compositions. Before leaving the Conservatoire he wrote, in accordance with the wish expressed by Rubinstein, a cantata for chorus and orchestra on Schiller's 'Ode to Joy.' It was performed there in presence of the directors of the Russian Musical Society, but it was not approved of; with the result that it now lies buried among the archives of the Conservatoire. Laroche, however, while fully recognizing that his friend was as yet in many respects immature, prophesied for him a brilliant future.

From St. Petersburg, Tschaikowsky went as a teacher of theory to the Moscow Conservatoire, of which Nicolas Rubinstein was director, and the account of his life and doings there is interesting. While at the St. Petersburg Conservatoire he wrote an Overture in F, which, after he had re-scored it, was performed at Moscow, under the direction of Nicolas Rubinstein, in March, 1866, and at St. Petersburg on the following first of May under the direction of Anton Rubinstein. 'This first Petersburg debut of Peter Iljitsch' (*i.e.*, as composer), says his brother, 'has remained entirely unnoticed. The newspapers said not a word about it.' In that year he commenced working at his first Symphony in G minor, and with such assiduity that he became ill of a nervous affection; no work afterwards ever cost him such painful effort. The symphony was produced at Moscow. At the end of the second part of the biography we read of the young composer making rapid progress with his opera 'Woiwode.' We shall look forward to the remaining instalments of this biography.

Counterpoint. By J. Frederick Bridge. Revised Edition.

[Novello and Company, Limited.]

Twenty-four years have passed since the first issue of this useful primer. The fact that upwards of thirty-seven thousand copies have been sold is a strong testimony to its practical thoroughness and the extent to which the subject of counterpoint is studied. The author is not one of the rest-and-be-thankful species, nor is he the man to stand still; he has therefore taken advantage of a reprint of his book to subject it to minute revision and to make some valuable additions. Chief among the latter is a new chapter entitled 'Counterpoint on a Choral,' an important and practical phase of the subject, and, we may add, an interesting one withal. Many new *canti fermi* for exercises, including chorales to be employed as themes for counterpoint, add value to a primer that has been received with so much acceptance. That Sir Frederick has not forsaken his old love of the Fux, Albrechtsberger and Cherubini school, is proved by the apt Shakespearean quotation from the 'Taming of the Shrew' (Act III., Sc. 1), which he gives in the preface to the revised edition of his useful manual:—

Old fashions please me best; I am not so nice,
To change true rules for odd inventions.

Lead, kindly Light. For Soprano Solo and Chorus, or Quintet, by Liza Lehmann.

[Novello and Company, Limited.]

The familiar lyric of Cardinal Newman has attracted the fancy of many composers, but this setting of the favourite hymn, by Madame Liza Lehmann, is entitled to a prominent position amongst the rest; moreover, it is one which is equally suitable for the home or the church. The solo for the soprano voice supplements

the parts for mezzo-soprano, contralto, tenor, and bass. These, by reason of their interest and contrapuntal character, would be most effective if sung by soloists, but a well-trained choir would of course be able to do them justice. The spirit of the words has been most happily caught, especially that of the beautiful last line, 'Which I have loved long since—and lost awhile,' the yearning tenderness of which is intensified by the music.

CHURCH MUSIC.

Let all the world in every corner sing. By Warwick Jordan.
He that dwelleth in the secret place of the Most High.
By Josiah Booth.

If any man hath not the Spirit of Christ. By H. Walford Davies.

Come, Holy Ghost, our souls inspire. By C. Lee Williams.
Lord, I have loved the habitation of Thy house. By G. W. Torrance.

Blessed be Thou, Lord God of Israel. By Edward C. Bairstow.

(Novello's Octavo Anthems.)

[Novello and Company, Limited.]

The jubilant words of Dr. Jordan's composition are by George Herbert. The opening theme, sung by a bass soloist, subsequently forms the subject of the fugue that concludes the work. The chorus enters with a phrase which forms an episode in the final fugue, and in other details the work is remarkable for continuity and cohesiveness. A good contrast is obtained by a central section being set for verse or semi-chorus. 'He that dwelleth in the secret place,' by Mr. Josiah Booth, is specially suitable for the season of Whitsuntide, but is also available for general use. After two bars set for the altos and tenors, the full choir enters in four parts. Subsequently the tenors and basses have a passage in unison, which in turn gives place to the concluding chorus. This is richly harmonised, and contains several impressive passages.

The setting of the words 'If any man hath not the spirit of Christ,' by Dr. Walford Davies, is an interesting example of that devotional spirit which is so commendable a characteristic of his church compositions. After a few bars for soprano solo, the words are taken up by the bass soloist, who subsequently is supported by the choir. The second section contains an animated chorus of contrapuntal character, in the rendering of which a competent choir would find no difficulty. The organ accompaniment is important, and demands a skilful player. 'Come, Holy Ghost' is an introit suitable for coronation, ordination, or general use. The music is adapted from a chorale in Mr. Lee Williams's sacred cantata, 'Bethany.' It is simple and melodious in character, and comprises soprano solos, a quartet, and a short chorus. The anthem by Dr. Torrance is intended for parish choir festivals, for which it is well designed, the music being melodious and making little demands upon executive means. It contains passages which may be sung by a soprano soloist, and others suitable for a quartet. Dr. Bairstow's anthem was composed for the re-opening of the organ of Wigan Parish Church last month, and is a composition of some importance. The music is grandiose in character, this effect being largely contributed to by the fulness of the organ accompaniment. It does not contain any solos, but there are passages for basses and sopranos in unison, and sections which could be sung by a quartet of voices.

Magnificat and Nunc Dimittis in A. By Herbert Arthur Wheelton and Bertram Luard Selby.

[Novello and Company, Limited.]

Mr. Wheelton's setting of the Magnificat opens with a chorus of a decisive and jubilant character, which is preserved throughout, with the exception of the music allotted to a soprano soloist for the verse beginning 'And his mercy is on them that fear him.' The music allied to the words of the Nunc Dimittis is flowing and graceful. Separate Glorias are provided.

The setting of the Evening Canticles by Mr. Luard Selby opens with a soprano solo, followed by a section in four parts, first for male voices, and subsequently for the full choir. The passage beginning 'He remembering His mercy,' is set for semi-chorus of sopranos and tenors, supplemented by a soprano solo. The Gloria is of imposing nature. The first two verses of the Nunc Dimittis are assigned to male voices, the sopranos entering at the words, 'To be a Light.' The Gloria is set in a somewhat extended form.

Comfort the soul of Thy servant (anthem for men's voices) and *Benedicite*. By John E. West.

[Novello and Company, Limited.]

This reflective anthem, laid out for altos, first and second tenors, and basses, is designed for Lenten or general use. It opens with a chorus of flowing character, to which succeeds a tenor solo. The final chorus is not only spirited and emphatic, but forms an effective conclusion to an interesting composition.

Great variety and effective use of the resources of choral writing distinguish the setting of the Benedicite, written for the usual four voices. Moreover, the music has the advantage of presenting no difficulties to ordinary choirs.

PIANOFORTE MUSIC.

Six Pieces, Op. 9. *Six Pieces, Op. 10.* By P. Florida.
Six Morceaux, Op. 10. By M. Enrico Bossi.

[Gebroder Hug & Co.]

Pianists of moderate attainments in search of short solos of pleasing character may be recommended the first set of six pieces, particularly the numbers entitled, 'Minuet d'Amour,' 'Madrigal,' and the 'Valse brillante,' all of which will be found attractive and effective. The second set, Op. 10, is a little more difficult, but any extra practice they may require will be well repaid. The most pleasing piece in this set is a Mazurka of a taking character; a Reverie entitled, 'Au lac du Klönthal,' which would provide a good study for the independence of the fingers, and a 'Valse Caprice,' a brilliant little piece. The most attractive of M. Bossi's compositions are the 'Prelude,' and 'Giga.' The latter is of lively character, and requires nimble fingers, but the music is playable.

Tears. Love Song. Bridal Song. For pianoforte.
Composed by Georg Liebling.

[Ascherberg and Co.]

Herr Liebling has contributed several compositions of pleasing character to the repertory of modern pianoforte music, and the three pieces under notice may be placed among his most successful efforts. The music of 'Tears' is regretful in expression, but by no means maudlin, and it possesses melodic charm which suggests the grace of tears. In the 'Love Song' the composer would seem to have endeavoured to illustrate the conflicting emotion of a swain somewhat uncertain of the success of his suit. 'The Bridal Song' is very short, and somewhat more meditative in character than might be anticipated, but it is very pretty and tasteful.

SONGS.

I was wishful he'd stay. I mayn't or I may. Words by A. P. Graves. Music by Charles Wood.

[Novello and Company, Limited.]

Dr. Charles Wood's songs may be recommended to lady vocalists possessing a vivacious style. The words are humorous in character, their burden suggesting the coquetry attributed to the female mind. The music of 'I mayn't or I may' is an arrangement of an Irish folk-tune, but the melody of 'I was wishful he'd stay' is original, and in our opinion quite as good as the folk-tune utilised in the other song.

Unto the Paschal Victim bring.

February 1, 1902.

ANTHEM FOR EASTER.

Words translated from the Easter
Sequence—"Victimæ Paschali."

Composed by JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato e maestoso. ♩ = 76.

Gt. f

Ped.

SOPRANO. *f* Un - to the Pas - chal Vic-tim bring, . . Chris - tians,

ALTO. *f* Un - to the Pas - chal Vic-tim bring, . . Chris - tians,

TENOR. *f* Un - to the Pas - chal Vic-tim bring, . . Chris - tians,

BASS. *f* Un - to the Pas - chal Vic-tim bring, . . Chris - tians,

Un - to the Pas - chal Vic-tim bring, . . Chris - tians,

your thank - ful of - - fer - ing. . .

your thank - ful of - - fer - ing. . .

your thank - ful of - - fer - ing. . .

your thank - ful of - - fer - ing. . .

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(1)

mf
The Lamb the sheep hath ran-som-ed ;

mf
The Lamb the sheep hath ran-som-ed, the Lamb the sheep hath ran-som-ed ;

mf
The Lamb the sheep hath ran-som-ed ;

mf
The Lamb the sheep hath ran-som-ed, the Lamb the sheep hath ran-som-ed ;

Sw. mf

mp
Christ, the un-de-filed, Christ, the un-de-filed, Hath sin-ners to His

mp
Christ, the un-de-filed, Christ, the un-de-filed, Hath sin-ners to His

mp
Christ, the un-de-filed, Christ, the un-de-filed, Hath sin-ners to His

mp
Christ, the un-de-filed, Christ, the un-de-filed, Hath sin-ners to His

Ch. Flutes.

Sw. with 8 ft. Reed.

God and Fath-er re-con-ciled. . . Un-to the

God and Fath-er re-con-ciled. . . Un-to the

God and Fath-er re-con-ciled. . . Un-to the

God and Fath-er re-con-ciled. . . Un-to the

Gt. f

Ped.

(2)

ff *con maest.* *rall.*

Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -

cres. *ff* *con maest.* *rall.*

Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -

cres. *ff* *con maest.* *rall.*

Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -

cres. *ff* *con maest.* *rall.*

Pas - chal Victim bring, . . Chris - tians, your thank - ful of - - fer -

a tempo.

ing.

a tempo.

ing.

a tempo.

ing.

f a tempo.

f Solo Tuba (or Full Sw.). Full Sw.

mf

Death and Life, in won-drous strife, Came to con-flict sharp and sore, . .

mf

Death and Life, in won-drous strife, Came to con - flict sharp and sore, . .

mf

Death and Life, in won-drous strife, Came to con-flict sharp and sore, . .

mf

Death and Life, in won-drous strife, Came to con-flict sharp and sore, . . came to

mf

Ped. (3)

cres. poco a poco.
mf came to con-flict sharp . . and sore, . . came to con-flict sharp . . and
cres. poco a poco.
 came to con - flict sharp and sore, . .
mf. cres. poco a poco.
cres. poco a poco. came to con - flict sharp and
 con-flict sharp . . and sore, . . came to con-flict sharp . . and sore, . . came to
cres. poco a poco.
f. cres. e poco accel.
 sore, . . came to con - flict sharp and sore, . .
 came to con - flict sharp and sore, . .
cres. e poco accel. *f* sore, came to con - flict sharp and
 con-flict sharp . . and sore, . . came to con - flict sharp and
Gt. *cres. e poco accel.* *Gt.*
rit. *ff* sharp and sore: . . Life's Mon-arch, He That
ff sharp and sore: . . Life's Mon-arch, He That
ff sore, sharp and sore: . . Life's Mon-arch, He That
 sore, sharp and sore: . . Life's Mon-arch, He That
Tempo lmo.
rit. *ff* *Suo. mf*
Ped. (4)

rall. *ff* *Andante assai.*

died, . . . Now dies no more. . .

died, . . . Now dies no more. . .

died, . . . Now dies no more. . .

died, . . . Now dies no more. . .

Andante assai. *♩ = 56.*

Gt. ff *rall.* *mf* *Sw. 8 ft.*

TENORS. *mf* *rit.*

BASSES. *mf* *rit.*

What thou saw-est, Ma-ry, say, As thou went-est on thy way. . .

What thou saw-est, Ma-ry, say, As thou went-est on thy way. . .

Ped. *rit.*

SOPRANO SOLO.
Quasi Recit. *mf*

"I saw the Slain One's earth-ly pris-on ; . . I saw the

mp *f Gt. 8 ft. Reed.* *Sw.*

Man. *(Man.)*

glo-ry, the glo-ry of the Ris-en ; . .

f *f > Gt. 8 ft. Reed.*

Man.

mp
The wit-ness an-gels by the cave; And the gar-ments of the grave. . . .
a tempo.
p Sw. *dim.*
Ped.

Quasi Recit. *cres.*
The Lord, . . my Hope, is ris-en; and
pp *mf Sw. with 16 ft. and Reed. cres.* *add to Sw.*

ff
He Be-fore you goes to Ga-li-lee, . . to Ga- . .
f *mf*
Ped. Ped.

Allegro con spirito.
li-lee."
FULL. *f*
FULL. We know that Christ is ris-en from death in-deed: Thou, Vic-tor Mon-arch, . .
FULL. We know that Christ is ris-en from death in-deed: Thou, . . . Vic-tor
FULL. We know that Christ is ris-en from death in-deed: Thou, Thou, Vic-tor
FULL. We know that Christ is ris-en from death in-deed: Thou, Vic-tor Mon-arch, . .

Allegro con spirito. $\text{♩} = 116.$
f Gt.
Ped.

dim.

Thou, Vic-tor Mon-arch, . . for Thy sup - pliants, for Thy sup - pliants

dim.

Mon - arch, for Thy sup - pliants, for Thy sup - pliants

dim.

Mon - arch, for Thy sup - pliants, for Thy sup - pliants

dim.

Thou, Vic-tor Mon-arch, . . for Thy sup - pliants, for Thy sup - pliants

dim.

p plead . . . *f* A - men, Al - le -

p plead . . . *f* A - men, Al - le - lu - ia, A -

p plead . . . *f* A - men, Al - le - lu - ia, A - men,

p plead . . . *f* A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A -

f

Ped.

cres.

- lu - ia, A - men, Al - le - lu - ia, Al - le - lu - ia, A - men,

cres.

- men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, A - men,

cres.

A - men, *cres.* A - men, A - men,

cres.

- men, A - men, A - men, A - men,

cres.

A - - men, A - - men, Al - le - lu - ia, Al - le
 A - - men, A - - men, Al - le - lu - ia, Al - le
 A - - men, A - - men, Al - le - lu - ia, Al - le
 A - - men, A - - men, Al - le - lu - ia, Al - le

lu - ia, A - - men, A
 lu - ia, A - - men, A
 lu - ia, A - - men, A
 lu - ia, A - - men, A

Come 1ma, ma più maestoso. *fff poco rit.*
 - men, . . A - - men.
 - men, . . *fff poco rit.* A - - men.
 - men, . . *fff poco rit.* A - - men.
 - men, . . *fff poco rit.* A - - men.
 Come 1ma, ma più maestoso. $\text{♩} = 56$.
ff *poco rit.*

Full Sw. f
Gt. ff
poco rit.

REVIEWS.—(Continued.)

Coronation Song. Words by Lord Tennyson. Music by F. Elvira Gambogi.
The Dream Garden. Words by Mabel Greenwood. Music by David Emmell.

[Metzler and Co.]

The first of these songs is a stirring setting of familiar lines from Tennyson's 'Coming of Arthur.' The martial and patriotic spirit of the text has been most happily caught, and the vocal part possesses a breadth of phrasing that makes the song available for the concert-room. Baritone with a vigorous style will find it an attractive addition to their repertory, and one in touch with the present sentiment. 'The Dream Garden' is a dainty and reflective song of refined character designed for a tenor voice. The accompaniment calls for deftness of execution, but the *arpeggi* lie well under the hand.

The Muses Garden for Delights, or the Fifth Booke of Ayres. Composed by Robert Jones. (Oxford: B. H. Blackwell.) A reprint of the words of an interesting seventeenth century song-book, which, till the recent discovery of a copy in the library of the Earl of Ellesmere, at Bridgewater House, appeared to have been lost. This charming and beautifully-printed little book of long ago has been edited by Mr. Barclay Squire, a most trustworthy expert in such matters, who contributes to it an excellent introduction.—*Treatise on Musical Intervals and Temperament.* By W. S. B. Woolhouse. (Charles Woolhouse.) The third edition of a reliable and concise treatise on the elementary principles of music scientifically demonstrated.—*Hazell's Annual for 1902.* Edited by William Palmer. (Hazell, Watson, and Viney, Ltd.) The seventeenth issue of a cyclopædic record of men and topics of the day. One of the new features of the present volume is the article 'Music, 1901,' which adds to the value of this useful book of reference. In future, however, the horizon should be extended beyond London and the two provincial festivals of the year.—*Willing's Press Guide.* (James Willing, Junr., Ltd.) An excellent handbook, in the twenty-ninth year of its publication, to the newspapers and magazines of the United Kingdom, with a list of the principal Colonial and Foreign journals, in addition to a variety of general information relating to periodical publications. A wonderful shillingworth.—*The indispensable Musical Directory, Annual, and Almanack for 1902* (Rudall, Carte, & Co.), makes its appearance under interesting circumstances, as this handy book has attained its jubilee. Congratulations thereupon. *The Musician's Calendar.* Compiled by H. J. Waterlow. (Breitkopf and Härtel.) A compact, if not exhaustive, twelve pages of birthday and deathday information. The following days are blank: (1) Feb. 9, (2) June 24, (3) Aug. 4, and (4) Sept. 27. We venture to fill up three of them with the birthdays of (1) Johann Ludwig Dussek, (2) Plunket Greene, and (4) Heinrich Adolf Wollenhaupt.

Dr. McNaught addressed large meetings of school teachers on school singing topics during last month. On the 9th ult., he was at Newcastle to meet the representatives of the Friends' School; on the 17th ult., at University College, Nottingham; and on the 18th ult. at the Memorial Hall, Farringdon Street. On the 23rd ult., he lectured to the London Sunday School Choir Guild, on Choir training, at the Lecture Hall, Old Bailey.

Professor J. A. Fleming gave a Lecture on 'Sound Waves,' at the Royal Institution, on the 4th ult., when he introduced in illustration a new musical instrument, entitled the 'Stroh Violin,' in which the inventor, Mr. Augustus Stroh, does away with the sound box entirely, the body of the violin consisting of a simple piece of wood, and the bridge resting on an aluminium lever; this lever in turn rests on a round disc of aluminium communicating with a trumpet, the open end of which points in the same direction as the head of the violin. The instrument when played upon produced a beautiful tone, but it remains to be seen whether the new invention will win its way into popular favour.

THE ROYAL CHORAL SOCIETY.

THE REVISED VERSION OF THE 'BLIND GIRL' CANTATA.

Who can estimate the value of afterthoughts? Are they for better, or for worse? Every artist worthy of the name will agree to the betterment form of reply. And is it not true that the man who never makes a mistake never makes anything? These forewords are suggested by the metamorphosis which the cantata of the 'Blind Girl of Castél Cuillé' has undergone through the revising process of its composer, Mr. S. Coleridge-Taylor. When the work was produced at the Leeds Musical Festival of last October—for which it was commissioned—there was considerable shaking of heads at the shortcomings of the libretto and the errors of judgment in connection with the music, compared with the 'Hiawatha' standard. The young composer had a fine example in Mendelssohn—the master reviser, who most carefully overhauled his oratorio of 'Elijah' after its first performance at Birmingham.

The extent to which Mr. Taylor has seen things in a new light in this, his latest choral work, was revealed at the performance of the revised cantata at the Royal Albert Hall on the 23rd ult. The two most important changes that have been made whereby the composer has considerably altered and greatly increased the effectiveness of his work are these: The music originally assigned to *Paul* (the brother of the Blind Girl) has been transposed, and is now sung by a boy instead of by a baritone; and a new solo part has been written for the cripple *Jane*, whose weird sooth-sayings were at Leeds uttered by the chorus. Moreover, many other changes for the better have been made here and there, and these make it almost a new work. Those who, like the present writer, heard the 'Blind Girl,' at Leeds, and in London the other evening, could not fail to be struck with the manifest improvement, if not a transformation, that has been effected throughout the work. One feature that stands out prominently is the choral portion of this cantata. The music assigned to the choir is exceedingly melodious and grateful to the singers. The great choir at Albert Hall sang the choruses in a refined and artistic manner, and in so doing reflected the greatest credit upon Sir Frederick Bridge, who had evidently taken special pains to secure a satisfactory performance of a work that should now start on a new lease of life.

Madame Albani, as the exponent of the *Blind Girl*, achieved even a greater success than she made at Leeds, and the part of *Jane* was excellently sung by Miss Edna Thornton, of whom more will undoubtedly soon be heard. The music of *Paul*, originally sung by a baritone, and now assigned to a boy's voice, received quite an exceptional rendering on the part of Master Percy Phillips, the possessor of a very beautiful voice, who is, moreover, imbued with natural musical feeling in addition to a high degree of intelligence. His enunciation, too, is irreproachable. We understand that he has been trained by Mr. James Bates, and that he is the solo boy at St. Augustine's, Queen's Gate, of which church Mr. John E. West is the organist and choirmaster.

The second part of the concert consisted of a selection from Handel's rarely-heard 'L'Allegro.' This work was composed, performed, and published in the year 1740, and altered and added to in the following year—curiously enough, like unto Mr. Coleridge-Taylor's cantata! 'L'Allegro' contains the well-known air, 'Sweet bird,' with its flute obbligato (admirably played by Mr. Vivian). The risible faculties of the staid tenors and basses found full scope in 'Laughter holding both his sides' in the ha! ha's! from both sides of the orchestra. In the chorus 'Come and trip it as you go, on the light fantastic toe,' Handel has his little joke. At bars 11 and 12, while the sopranos, altos and tenors are singing the words 'as you go,' the basses, according to the autograph, are engaged upon 'ta-ra-ra-ta, ta-ra-ra-ta ta.' The soloists, in addition to those who took part in the 'Blind Girl,' were Miss Maggie Purvis, Mr. Charles Saunders, and Mr. Andrew Black. Sir Frederick Bridge conducted both works, and Mr. H. L. Balfour occupied his accustomed place at the organ.

THE DREAM OF GERONTIUS, AT DÜSSELDORF.

(BY OUR SPECIAL CORRESPONDENT.)

The time seems to have passed when England relied chiefly upon Germany for the supply of new choral works. Has it gone for ever, or is the country of the great masters of choral music merely lying dormant and awaiting the arrival of a fresh genius? The answer lies hidden in the future; but the fact remains, that since Brahms's 'Requiem,' and 'Song of Destiny,' no choral work by a German composer has been introduced into this country which shows any promise of becoming a lasting addition to the repertoire of our choirs.

Tempora mutantur, and now we have seen a distinguished Englishman warmly welcomed, and his finest work hailed a masterpiece and a fresh revelation of the beautiful in music in the art-loving Rhineland. The significance of this triumph of English music, and



DR. LUDWIG WÜLLNER.

more especially of Dr. Elgar, can hardly be over-estimated. The success of 'Gerontius,' at Düsseldorf was as complete as even the composer's most enthusiastic admirers could have wished.

My short telegram in your last issue has already told your readers something about the conspicuous—perchance the historic—event of December 19 last. I will therefore confine myself to a few further details about the preparation and performance of the work, and the impression it produced.

On the morning preceding the concert, the orchestra of eighty-five performers, consisting of the municipal 'Town Band,' reinforced by some capable handsmen of the 39th Fusiliers (garrisoned in the town), were carefully led through the mazes of the complex score. In a few sentences, Professor Buths introduced Dr. Elgar to the valiant eighty-five. I did not expect from this band—an average German municipal orchestra in a town of 200,000 inhabitants—the sonority and the reading powers of a crack Festival orchestra in England. But I must confess to being agreeably surprised at the quality of tone, and the alertness with which difficult problems of time, rhythm, and expression were solved. Professor Buths is a conductor of complete *savoir faire*, and it was soon evident that he had the score in his head, and not

his head in the score, to quote Hans von Bülow. Its interpretation seemed plain-sailing to his excellent players. 'Difficult?' they asked in reply to my question, 'Ach nein!'

The soloists were present at the second band rehearsal, and directly Dr. Ludwig Wüllner, the *Gerontius*, uttered his first words the composer whispered 'That man has brains.' And he was right. This exceptional tenor proved during the first few minutes that he had quite exceptional brains. I thought of Beethoven's 'Gehirnbesitzer' (brain owner), the proud appellation he gave himself in reply to his brother's pompous 'Gutsbesitzer' (farm owner).

At the final choral rehearsal, Professor Buths spent some time putting the finishing touches to the difficult Demon choruses, which he confessed to the writer had proved truly formidable until he made the chorus *speak* the words after him—dramatically, and in the rhythm of the music. The difficulties vanished quickly enough. These, and in fact all the choruses, were sung with an absence of effort which told of most thorough drilling during the five weeks which were all that could be devoted to the preparation of the work. Professor Buths dispenses with an accompanist at rehearsals; he plays everything himself, and sings any part with equal enthusiasm and *sang froid*, if not always with absolute beauty of tone!

The Kaisersaal, which is surrounded by gardens, is an ideal concert room, capacious, extremely well lighted, and acoustically perfect. At the concert, when the room was completely filled, every detail of the score stood out; there was no trace of an echo, and the tone-colour produced by orchestra in conjunction with the eight or twelve-part chorus was extremely beautiful. The music came as a revelation, and I can honestly say that I have never heard a more marvellous choral effect than that produced by the Düsseldorf singers in the two wonderful and most original Finales. Not only were they note perfect, and throughout dead in tune, but they had entered into the very essence and spirit of the poem and music; moreover, they sang with brains as well as from their hearts. However new or unconventional Dr. Elgar's choral writing (and there is much in 'Gerontius' that answers to this description), these efficient singers had mastered the newness and grown accustomed to the unconventionality. If this Düsseldorf Society is an average specimen of a Rhenish chorus, I may describe the 'Rhine tone' (of which they speak admiringly in Germany) as being chiefly remarkable for roundness and velvety smoothness, while the expression put into such very touching numbers as the chorus, 'Be merciful, be gracious, spare him, Lord,' in Part I, was as that of one individual and deeply-feeling singer. Of the Demon choruses I have already spoken. They were sung with powerful, strongly rhythmical emphasis, with unhesitating attack, and plenty of demoniac cynicism. To sum up, the chorus did their work perfectly, both from the executive and—what is much rarer—from the intellectual point of view.

The semi-chorus, which was placed in front of the orchestra and immediately behind the soloists, consisted of a small number of the best singers, amateur and professional, in the town. The latter gladly sang without fee. Of the orchestra I need not say more than that they played well and enthusiastically.

In regard to the soloists, Dr. Ludwig Wüllner, whose portrait is given, carried off the honours. His interpretation of the part of *Gerontius* was one of the most astonishing pieces of dramatic singing it has ever been my privilege to listen to. Dr. Wüllner began his career as a University Doctor of Philology; then he became an actor, after which he developed into a singer. One day he will sing in 'Lohengrin' or 'Tannhäuser,' on the next play 'King Lear,' or 'Othello'! Such a versatile artist might be expected to sing 'dramatically,' and he did. Every shade of feeling was reproduced with astonishing minuteness and heartmoving truthfulness of expression. The singing of this true artist carried with it immediate conviction, and moved us as only genius can. It was an intellectual feast of the highest order.

Dr. Elgar was enthusiastically called upon the platform after each part—a rare honour in Düsseldorf—and heartily cheered by the huge audience of some 2,500 people. I have already related how, at the conclusion, the chorus presented him with a huge laurel wreath and the orchestra greeted him with the cacophonous fanfare called a 'Tusch.' It was an inspiring moment to one who, like the writer, has at heart the welfare of English music.

Throughout his stay in the city, Dr. Elgar was received with the utmost kindness, and with real admiration for his genius. To hear him being addressed as 'Verehrter Meister' by the many musicians who had come from far and near to hear his work was a new and pleasant experience.

Next day a dinner was given in Dr. Elgar's honour by Professor Carl Sohn, one of the most distinguished Düsseldorf portrait painters. His beautiful house in the Goldsteinstrasse, full of art treasures, received a goodly company of artists and musicians, and once more jollity and good fellowship, and sincere admiration of the genial English composer, were general.

I parted company with my friends at Cologne, and sped homewards, the richer by an exhilarating experience, and the happier for the knowledge that an English masterpiece has every chance of making its way, and spreading the fame of English music, throughout the Fatherland.

THE INCORPORATED SOCIETY OF MUSICIANS.

SEVENTEENTH ANNUAL CONFERENCE, 1902.

London, with the Hotel Cecil as headquarters, was the place, and December 31 to January 4, the date of this foregathering of members from near and far. The opening meeting, on the last day of 1901, was held in the Egyptian Hall, Mansion House, under the presidency of the Lord Mayor of London (Sir Joseph Dimsdale, M.P.), who welcomed the members, and at which a satisfactory report of the Society's doings during the year, and the report of the Orphanage Committee were read by the general Secretary, Mr. Edward Chadfield. Upon the retirement of the Lord Mayor, Dr. W. H. Cummings took the chair, and gave an address on 'Our Vocation.' The following extracts will suffice to show the ideals which the Principal of the Guildhall School of Music set before his hearers, and the advice, derived from his long and practical experience of professional life, he tendered to his fellow-workers in the art of music:—

'Our vocation demands that we, all our lives, should be diligent and conscientious students; that by example and precept, we may promote the highest development of our art. Our studies should not be confined to music alone, and especially not restricted to the music of the day.'

'Our vocation should remind those among us who are teachers, that we, in the first place, are artists; therefore when the instruction of the young is entrusted to us, we do well to remember that we have given into our charge the tenderest, dearest, and best of all the good gifts of God, a sympathetic and expressive soul; our first duty will be to see that that soul is not dwarfed or deadened, but faithfully and rightly developed. If this be our chief care, technique and dexterity will doubtless follow.'

'Our vocation calls on us to be fully equipped for our work in every detail; the consciousness of efficiency will go a long way to ensure success and victory; on the other hand, a suspicion that our qualifications and knowledge are incomplete, will permit the possibility, nay, more, the probability, of disappointment and defeat. Our vocation, as individual representatives of a noble profession, should, when its duties and responsibilities are recognised and fulfilled, make the title "Professor of Music" and "gentleman" synonymous terms.'

In the afternoon of the same day, Miss Margaret O'Hea read a somewhat pessimistic paper on 'Some Practical results of the Modern School of Music.'

THE ORCHESTRAL CONCERT.

This, the chief and most successful function of the Conference, took place at the Hotel Cecil on the same evening, December 31. The concert was the outcome of a resolution passed at a former gathering, to this effect: 'That at the annual Conference an orchestra be engaged for the express purpose of introducing new or untried orchestral works by members or non-members of the Society.' No less than seventy-eight compositions were sent to the committee of selection—Messrs. Halford, Randegger, and Riseley—with the result that the following works, to the number of seven, were brought to a hearing before a large and deeply-appreciative audience:—

Symphonic Pieces	A. N. Wight.
Constantine (Prelude, Act II.) ..	Colin McAlpin.
Symphonic Variations	H. A. Keyser.
Romanza, from a Violin Concerto (played by the Composer) ..	Paul Stoeving.
A Fairy Overture	Ralph Hornor.
Suite, 'The Chilthens'	Rutland Boughton.
Ode to Victory	Josef Holbrooke.

The outstanding features of this exceedingly interesting occasion were the Symphonic Pieces (consisting of one movement only) by Mr. Wight, the Suite (suggested by the Wendover locality) by Mr. Boughton, and the Ode to Victory, a very original and ingenious production, by Mr. Holbrooke. The first work has the merits of being concise, interesting and well worked out, and it is one, moreover, that should escape from being placed on the shelf. Clever as are the other two compositions of those specially mentioned, they suffer from the besetting snares which present-day composers are too prone to fall into—diffuseness and spun-outness. Scoring and development—worrying the phrases to shreds—are not essentials to success. The performance of these seven compositions by a first-rate orchestra was excellent. It reflected the greatest credit on Mr. Allen Gill, who conducted with singular ability and resourcefulness, and to whom no small measure of the success of an enjoyable and memorable evening is to be attributed.

On the following day, Dr. H. A. Harding (of Bedford), who presided, contributed a paper on 'The educational value of musical examinations.' Dr. Harding practically admitted that examinations in music were overdue. He rightly protested against the ill-judged questions that were often set in examinations in theory, and he expressed regret that the training of the ear was so much neglected. Examinations were not everything; theory should be subordinated to the general education of the pupil and to his artistic, in contradiction to his examined, development.

Dr. F. G. Shinn, the chairman of the third day (the 2nd ult.), chose for his discourse 'The Training of Music Teachers.' It may serve to give the synopsis of his thoughtful paper on so important a subject:—

'Skilled' versus 'unskilled labour' in connection with the teaching of music—The special function of the teacher is to bring about a fusion of knowledge and mind—To do this successfully requires (1) a knowledge of the subject of instruction—what this implies; (2) a knowledge of the order in which this should be imparted and of the manner of imparting it—Logical order—Psychology and psychological order—Educational method and its fundamental principles—The necessity of promoting the study of the theory of teaching amongst teachers of music.

All this is excellent and of the highest importance.

In the afternoon of the same day, Dr. Hiles read a paper on 'Wagner's Instrumentation,' in which his erudition and capacity for analysis had full scope. A remark of Professor Prout's (in moving a vote of thanks to the lecturer) deserves to be recorded: That, in his opinion, the most instructive of Wagner's scores was that of the 'Meistersingers,' because it was written mainly for the ordinary orchestra.

The musical evenings included some excellent madrigal singing, under Mr. Edward Branscombe's skilful direction, and Wesley's glorious motet, 'In exitu Israel,' sung under the sympathetic conductorship of Dr. W. H. Cummings. The annual meeting and banquet, on Friday, brought this memorable Conference to a successful conclusion. That of 1903 is to be held in Dublin.

We have received the well-compiled 'Register of Members' of the Society for the present year. The large number of hotel advertisements at the end do not strike us as being very professional, but rather more suggestive of an Incorporated Society.

REZNICEK'S

'TILL EULENSPIEGEL' AT KARLSRUHE.

(BY OUR SPECIAL CORRESPONDENT.)

Till Eulenspiegel and his merry pranks have always, but more especially lately, had great attractions for composers and dramatists, the two most notable achievements recently being Strauss's orchestral poem and Emil Nicolaus von Reznicek's new opera. The latter received an excellent and carefully-prepared first representation at Karlsruhe on the 12th ult., under Herr Mottl's inspiring guidance.

Reznicek, after exhausting studies of the different versions of Eulenspiegel's deeds, has succeeded in compiling a cleverly-arranged and well-written text for his opera, and in bringing his hero humanly nearer to his audience. That there are one or two lengthy passages cannot be denied, but judicious pruning will remedy this. The opera consists of two acts and an afterlude; the first act represents youthful pranks, the second Till's wooing, and the last his death. Reznicek interwove a cleverly-conceived love story with the more drastic episodes of Till's life, thus toning down its somewhat burlesque and rude tenor.

As regards the means used by the composer to express his musical ideas, great stress is to be laid on the fact that he entirely discards trombones and tuba, and only uses Mozart's orchestra, with the addition of two extra horns, the harp, and the percussion instruments. And yet with these restrictions he achieves a sonority and, at times, effects quite startling in their intensity, which prove him to be a complete master of all the resources of his comparatively limited means. The wood-wind especially is used to such an extent and in so intricate a manner that Mr. Mottl confessed to me he never had a more complicated and difficult score for these instruments to deal with. And, indeed, they are continually employed, even to the extent of giving the strings frequent rests, although the latter are unsparingly used.

The general effect of the music at a first hearing, and without a score to follow it, is the impression of remarkable inventive talent, great mastery of technical resource, rich, though sometimes bizarre, vein of new combinations and orchestral effects. Reznicek is especially strong in rhythmical devices, and gives all performers concerned difficult tasks to achieve. The solo voices are, however, never driven to extremes of either compass or endurance, therefore they sound natural and comfortable to the hearer. The chorus has important work to do, both musically and historically, and the market scene, and the Finale of the second act put it to a severe test. The orchestra has a curious task to perform: between the second and third acts it has to illustrate the roving life, the ups-and-downs of Eulenspiegel's existence during thirty years. As Reznicek freely employs *leitmotifs* in his work, and specially identifies Till with a very telling musical phrase, the themes naturally form the basis of this interlude, and are used in the most cunning and yet artistic manner possible to form a kaleidoscopic picture of that vagrant spirit.

Frau Mottl undertook the part of *Gertrud*, and Herr Bussard that of *Eulenspiegel*; and chorus and orchestra vied with each other in doing justice to the composer's intentions. Under Mottl's strong guidance, everything went to perfection, and I hope a long life may be the lot of this pleasant and well-received work.

London Concerts.

QUEEN'S HALL.

The series of Promenade Concerts started by Mr. Robert Newman on Boxing-day last, though short, has been interesting. For instance, on one evening we had seven overtures by Wagner, ranging from the 'Faust' of 1839 to 'Die Meistersinger' of 1867. Some pleasant revivals have to be recorded in the Scotch Symphony of Mendelssohn, and that beautiful work, breathing the spirit of pure music, Goetz's Symphony in F. A Haydn symphony was also most acceptable. One of two novelties was the production of the symphonic poem, 'Alastor,' by Ernest Blake, who has studied under Richard Strauss. His powerful and brilliantly orchestrated work, prompted by Shelley's poem, contained some novel effects. An effective pianoforte concerto—the solo part well played by Madame Riss-Arbeau—by Ludwig Schytte, was another first-time performance.

At the first Symphony concert, on the 18th ult., that curious and decidedly 'fantastic' symphony of Berlioz's 'An Episode in the life of an artist,' received a first-rate rendering by Mr. Henry J. Wood and his capable instrumentalists. A feature of the programme was the incidental music to George Moore's 'Grania and Diarmid.' Solemn, and imbued with deep feeling, are the funeral strains which Dr. Elgar has furnished to a pathetic incident of the drama; in its stage environment the dignified music would gain in impressiveness.

An In Memoriam concert on the 22nd, the anniversary of the death of Queen Victoria, consisted of appropriate and familiar compositions. All the concerts were conducted by Mr. Henry J. Wood.

THE POPULAR CONCERTS.

At the first after the holidays, on the 4th ult., and in the old locale, St. James's Hall, the pianoforte trio in E minor (Op. 92) of Saint-Saëns was played for the first time at these concerts, its interpreters being Messieurs Raoul Pugno, Jacques Thibaud, and Joseph Hollman, who made their ensemble appearance as 'the Parisian trio.' The outstanding features of the eminent French composer's trio are a beautiful slow movement and a captivating *allegretto*. On the 11th ult., M. Ernst von Dohnányi reappeared, and a week later he gave a fine rendering of the seldom-heard pianoforte sonata by Brahms, in F sharp minor (Op. 2). Concerning its beautiful slow movement—an air with three variations—Brahms told his friend Dietrich that he had built up the theme on the words of an old German song, 'Mir ist leide, dass der Winter beide, Wald und auch die Haide, hat gemachet kahl.'

Other music-makings of the past month have included the pianoforte recitals of M. Godowsky (Bechstein Hall, the 16th.), and M. Ernst von Dohnányi (St. James's Hall, on the 24th). The Kruse String Quartet gave one of their enjoyable concerts at St. James's Hall on the 16th, when the programme included the quartet by A. Simonetti, dedicated to this admirable combination of performers on stringed instruments.

The Highbury Philharmonic Society gave their second concert this season on the 14th ult., with a miscellaneous programme which included Sir Alexander Mackenzie's popular overture 'Britannia,' the same composer's new and dignified part-song 'Firm in her native strength' (with orchestral accompaniment), and Wieniawski's Violin Concerto in D minor, the solo part admirably played by Mr. G. H. Betjemann, all these being conducted by Sir Alexander Mackenzie. Mendelssohn's 'Scotch' Symphony and 'Walpurgis Night,' conducted by Mr. Betjemann, completed a very interesting programme. The solo vocalists were Miss Evangeline Florence, Mrs. Betjemann, Mr. Charles Saunders, and Mr. Dan Price.

At Trinity College (London) the pianoforte accompaniment prize, annually given by Mr. Henry R. Bird, has been awarded to Mabel Franceys Ta'Bois, and the Maybrick Prize for singing to Frederick W. Ta'Bois.

WORKINGTON MUSIC COMPETITIONS.

The twenty-seventh annual music festival, established in Cumberland, in 1872, by Mr. Ivander Griffiths, was held, on the 1st and 2nd ult., in the Jubilee Hall, Workington. Two whole days were devoted to competitions in choral performance, solo singing, and instrumental playing, and two evenings to concerts. It is quite evident that the scheme has a considerable hold upon the music lovers of the district, and that it is still exercising great educational influence. One of the most notable sections was that for male voices. Three choirs, the members of which were mostly of the working-class, competed, and all sang admirably the by-no-means-easy test piece, 'Night and Day' (A. Dard). Aspatria (Mr. Cobb) came first, with fifty-five marks out of sixty; Flimby (Mr. T. Evans) second, with fifty-two marks; and Seaton (Mr. T. Dixon) third, with fifty marks.

In the junior choir section the Penrith Board School (Miss Elliott) gained the first position. They sang in a refined style, with beautiful tone, exact intonation, and judicious expression.

The evening concerts, which rounded off each day's proceedings, were well attended. A large portion of Handel's 'Samson' was given on one evening. A small band, capably led by Mr. Stanton Rees, who also played two movements from Mendelssohn's Violin Concerto with great skill, made a fair show with the accompaniments. The concert choir was trained by a local conductor, Mr. Joseph Scott. Dr. McNaught adjudicated.

On the evening of the 2nd ult., a presentation of a purse of sixty guineas was made to Mr. Griffiths, as a partial recognition by his fellow-townsmen of his unselfish and untiring efforts on behalf of musical education in Workington. The presentation was made by Canon Rawnsley in an able and interesting speech, in which he reviewed the chief events of Mr. Griffiths' career.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 5, 1902.

The American metropolis has begun its annual enjoyment of grand opera at the Metropolitan Opera House, and the season promises to be crowded with interest. It is expected that Mr. Paderewski will be here to superintend the final rehearsals, and witness the earlier performances of his opera 'Manru,' which Mr. Grau hopes to produce on February 10. A wish to see him at the conductor's desk has found wide expression, but he has manifested no desire to venture upon such unfamiliar ground, and doubtless knows as well as any man alive how difficult a task he set for conductors when he wrote the opera, which is as wild and changeable in mood as those gypsy epics which Liszt calls Hungarian Rhapsodies.

The commercial prosperity which the country is enjoying is redounding to the financial benefit of concert organisations all over the land, and the peripatetic European virtuosi are reaping their share of the harvest. The foreigner who has occupied the largest place in public attention since last I wrote is the young Bohemian violinist, Kubelik. The trumpets had been loudly blown and the tom-tom valiantly belaboured in his behalf for months before he came, and the New York public seemed willing to accept him at the estimate of his managers. There have been scenes in Carnegie Hall like those reported from London. But in Boston and some other cities the public seemed to feel the soberer mood of the metropolitan critics, who have found his gifts more extraordinary than excellent, and have set him down as a brilliant technician rather than a musical genius. Scurrying through the country are artists like Madame Lilli Lehmann (who is giving song recitals and profiting from the admiration and regard which she won here as a member for years of the German Opera), Fritz Kreisler, the Austrian violinist, his Russian colleague, Charles Gregorowitsch, and the pianists Josef Hofmann, Zeldenrust, and Harold Bauer.

The veteran conductor Theodore Thomas is displaying even more than his old-time enterprise and energy at the head of the Chicago Symphony Orchestra. His weekly concerts have been in progress two months and a-half, and within this period he has brought forward more novelties than the Boston, New York, Philadelphia, Pittsburgh, and Cincinnati orchestras combined. Here is the list:—

Elgar's Overture, 'Cockaigne,' and Variations; Symphony, 'Antar,' by Rimsky-Korsakow; Symphony in E flat, by Goldmark; Overture Solennelle and 'Ruses d'Amour,' by Glazounow; 'La forêt enchantée,' by d'Indy; two legends from the 'Kalevala,' by Jean Sibelius; 'Macbeth,' by Richard Strauss; Symphony in E flat, by Felix Weingartner; Overture, 'Mein Heim,' by Dvorák; 'La Jeunesse d'Hercule' (new in Chicago), by Saint-Saëns; and Suite, 'Ein Märchen,' by Josef Suk.

The New York Philharmonic Society has imbibed some of the radicalism of its conductor (Mr. Emil Paur), and has not given half as many concerts as the Chicago organisation, and its record shows one new work for each concert; but Boston keeps pace with Chicago in the number of concerts given, yet its record of novelties thus far is confined to a Symphony (No. 1) by Tanáëff, Dr. Elgar's 'Cockaigne,' and Richard Strauss's 'Ein Heldenleben.'

At its first concert, our Philharmonic Society brought forward Siegmund von Hausegger's 'Barbarossa'; at its second, Max Schilling's symphonic prologue to 'Edipus, King'; at its third, the Symphony by Mr. Henry K. Hadley, which carried off the prize in both the Paderewski and New England Conservatory Competitions, as already reported. Mr. Hadley is a local musician whose education was acquired in Boston and Vienna. The symphony, which is entitled 'The Four Seasons,' is the second work of its kind from his pen. It was heard with keen interest, and though the critical Areopagus declined to accept it as in any sense a great work, it was yet recognised as highly creditable to American musicianship. On December 14, Mr. Thomas gave the first of a series of historical concerts, the programmes of which will give a survey of the orchestral field, from the middle of the sixteenth century till to-day.*

Philadelphia is experimenting with a concert orchestra, which it hopes to make a permanent institution, like the orchestras of Boston, Chicago, Pittsburgh, and Cincinnati. Fritz Scheel, who used to be associated with Hans von Bülow in Hamburg, is the conductor. A large deficit threatens to be the financial outcome of the first season, but that is a familiar experience, and does not any more mean a discontinuance of the undertaking in Philadelphia than it did in the other cities mentioned, where the same experiences have been had.

The choral voice throughout the land for a month past has been as the voice of a great multitude, and as the voice of many waters, and as the voice of many thunders, saying, 'Hallelujah, for the Lord God Omnipotent reigneth!' It has been the month of Handel's 'Messiah,' in addition to an unabridged performance of Bach's Mass in B minor, in Boston, under the direction Mr. B. J. Lang, and of the same master's 'Christmas Oratorio' (much abridged) in St. Louis, under Mr. Ernst.

H. E. KREHBIEL.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, January 15.

'To be quite candid,' once remarked Brahms in regard to Austrian musicians, 'we must admit that Dvorák is the greatest composer amongst us.' The remark was made, of course, from the point of view of natural ability and of spontaneous creativeness, and to judge from the reception accorded to Dvorák's works everywhere, its appropriateness would seem to be admitted in the present day by the musical world generally. Thus, the Czech nation, to which Dvorák belongs, has reason to be proud of its son, and an emphatic expression of this feeling was recently given at Prague by a musical festival, lasting five days, in celebration of the composer's sixtieth birthday. In Vienna, too, although on a lesser scale, the

* We gave the complete programmes of this interesting series of historical concerts in our last issue, p. 23. Ed. M.T.

event was duly commemorated. The Czech Philharmonic Orchestra, under the direction of Herr Nedbal, one of the members of the Bohemian Quartet, gave a grand festival concert, in which compositions by Dvorák only, and particularly those less frequently heard, were produced. Amongst these were the E minor Symphony ('from the New World') which the composer brought with him from America, a Slavonic Rhapsody in D, the 'Carneval' overture—one of his most glowing and sparkling works, as well as the well-known violin concerto, in the interpretation of which, Herr Hofmann, the leader of the Bohemian Quartet, proved himself a virtuoso of the first rank. An equally great pleasure was derived from the superb performance, by the Concert Verein, under Herr Loewe's conductorship, of Dvorák's Symphony in G major. It has often been said, that, in order to create a genuine work of art a certain unconscious *naïveté* must be an element in its conception, nay that it constitutes an absolute test for the presence of genius. Dvorák's music furnishes a brilliant example of the applicability of this axiom.

The very opposite view might be held in regard to Gustav Mahler's new symphony, which the Philharmonic Orchestra recently introduced to us in a brilliant performance, under the composer's direction. The work has for its poetic basis a *Volkstied*, from the famous collection known as 'Des Knaben Wunderhorn,' in which the celestial joys of the beatified are described in a naively materialistic fashion. Accordingly, the music through three movements persistently strives after naïve expression, while in the fourth is presented a setting for a soprano voice with orchestra, of the poem itself; a brief movement, without the formal redundancy of the preceding ones. Unfortunately for the new work, however, Mahler's specific manner is anything but naïve, and the result is scarcely a satisfactory one. The spiritual contents of a symphony cannot be supplied by a variety of subtle and hitherto untried instrumental combinations and orchestral effects. And yet, these constitute almost the only attractive features in the gifted conductor's latest production.

Among the young pianists who have appeared recently and who are justified also in claiming the public ear in their capacity of composers, should be mentioned Ernst von Dohnányi, the Hungarian virtuoso, who showed himself a master of his art in Brahms's Pianoforte Quintet in C minor, and D. F. Tovey, a young English musician. The latter succeeded in attracting the very favourable attention of earnest music-lovers with several compositions of his own, viz., a trio for pianoforte, clarinet and horn, which albeit somewhat monotonous, presents not a few interesting and attractive features; a pianoforte quartet, conceived in the unconventional form of two movements only; and three pieces for oboe, with pianoforte accompaniment, perfect as regards form, and distinctly pleasing. Mr. Tovey likewise evinced his excellent musicianship in accompanying the songs contributed by Fräulein Fillunger, the distinguished concert vocalist. These included Schubert's 'Der Hirt auf dem Felsen,' with clarinet *obbligato*, a bravura piece, affording an opportunity to the singer for the display of her great and versatile art. It was written by the composer for Frau Milder-Hauptmann, the original *Leonore* of Beethoven's opera, a superb vocalist, whose worthy successor, Fräulein Fillunger, is in the present day. An interpretation, equally artistic, and characterised by, perhaps, an even greater warmth and intensity of feeling, was given of the same song by Frau Seyff-Katzmayr, at one of the newly-instituted 'Schubertiaden' of the Schubert-Bund. This important and highly-esteemed choral society is now giving, under the above title, periodical performances, before a restricted audience, of Schubert's works, with a view to the cultivation more especially of the less known amongst them, and the unpretentious and informal manner in which these meetings are held, contributes not a little to their artistic success.

A very favourable impression was produced, at one of the concerts of the Fitzner Quartet Party, by the performance of a string quartet by J. Brands-Buys, a young musician of Dutch nationality, residing in Vienna.

While not particularly remarkable as to its contents, the new work is distinguished by musicianlike workmanship and transparent clearness of form. A similar remark applies to a string quartet by a young Hungarian composer, Arpad Szendy, lately introduced to us by the Rosé Quartet. Here, too, we have a well-constructed work, supported by a distinctly agreeable, though not very profound thematic material. Szendy also introduced himself as a very efficient pianoforte player in Volkmann's, of late somewhat unduly neglected, Pianoforte Trio in B flat minor.

An occasion of special and peculiar interest was afforded us by two concert performances given by the Leipzig 'Vocal Quartet for Protestant Church Music.' The two lady and two gentlemen vocalists associated in this quartet gave proof of excellent training and much artistic earnestness in their interpretation of a number of hymns, chorales, and motets, which they sang without accompaniment. The interpretation, by a solo quartet, however, of compositions originally designed for a full chorus necessarily labours under a serious drawback, presenting, as it were, in mere skeleton form the living organism contemplated by their creator.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

In accordance with their established custom, the Philharmonic Society gave two Christmas performances of 'The Messiah' on December 21 and 22, the artists engaged being Madame Fanny Moody, Miss Jeannie Bateman, and Messrs. Thomas Thomas and Charles Manners. The work is so familiar that there is little possibility of an imperfect performance, unless its very familiarity should develop carelessness on the part of chorus or orchestra; but as no carelessness is permitted by Dr. Koeller, the ever-living beauties of the work were again displayed to crowded houses on both nights.

On the 10th ult., Herr Nathan, an excellent young violinist lately settled here, gave, in conjunction with Signor Esposito, the well-known Dublin pianist, a recital of classical music. The programme included Max Bruch's violin Concerto in G minor (Op. 26), Beethoven's Waldstein Sonata for pianoforte (Op. 53), and Chopin's Etudes (Op. 25). Unfortunately, the attendance was not at all commensurate with the excellence of the performance of such accomplished artists, but no doubt better success is in store for them if they again approach the fickle goddess of public favour.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of Handel's 'Messiah' by the Festival Choral Society, on Boxing-night, was a more brilliant function than usual. Dr. Sinclair had thoroughly rehearsed the work, and the accompaniments were given with pleasing freshness; the chorus sang splendidly, and the principals, Madame Marie Duma, Miss Jessie King, Mr. Charles Saunders, and Mr. W. J. Ineson, sang well, and with a praiseworthy adherence to Handel's text. Mr. C. W. Perkins gave judicious support at the organ, there was an overflowing audience.

Were it not for the season of opera at the Grand Theatre, given by Mr. J. W. Turner, we should, at this time, have no music, save in connection with pantomime. On the 11th ult., he produced Bizet's 'Carmen.' This was not so brilliantly mounted as it has been by other companies, but Miss Chrystal Duncan, Mr. Turner, and Mr. Otley Cranston, in the principal parts, did well, and chorus and band were good. On the 16th ult., Balfe's opera, 'The Puritan's Daughter,' was revived, nearly the whole of the principals being engaged, and the work was so well received that it was at once announced for repetition on the 20th and later. 'Satanella' still draws good houses, and Madame Caro Roma, Miss Adele Lensen, Miss Jessie Dennis, Mr. Edward Arthur, Mr. Murray Graham, Mr. Sidney Clifford, and Mr. T. Griffiths have appeared in a round of characters.

The Amateur Opera Society regaled the members of the Midland Institute with a series of performances of 'H.M.S. Pinafore' during the week of the annual conversation, beginning on the 13th ult. The amateurs did uncommonly well, and special praise is due to Miss Edith Ryland, Miss Clara Walker, Mr. Harry Burman, Mr. M. A. Rowlands, Mr. H. H. Monckton, and Mr. S. Royle Shore. Mr. E. W. Priestley conducted.

The concert season was resumed on the 21st ult. with the fifth of the Halford Society's orchestral concerts. Tschaikowsky's 'Pathetic' symphony was on this occasion heard for the ninth time here. The other works were all new, to wit, Elgar's Overture 'Cockaigne' and his two military marches, 'Pomp and Circumstance,' conducted by the composer, and a new composition, by J. D. Davis, entitled 'Chant de la mort.' A finer performance of the Symphony has never been given in Birmingham. Dr. Elgar's overture went splendidly, and so did also the marches. Mr. Davis's piece is good as music, but fails to convince as an attempt to depict thoughts of death. Mdlle. Marie Altona was the vocalist, her selections being Weber's 'Ocean, thou mighty monster,' and some numbers from Granville Bantock's 'Songs of India, Japan, and Arabia.'

On the 22nd ult., the Chamber Concert Society held its second meeting at the Temperance Hall. The executants were the Max Mosel String Quartet, Madame Marie Fromm (pianist), and Miss Violet Myers (vocalist). The programme compiled Beethoven's String Quartet in B flat (Op. 18, No. 6), Davidoff's Pianoforte Quintet (Op. 40), Locatelli's Violin Sonata in G minor, and songs by Schumann, Hadow, and Massenet. The accompanist was Mr. G. H. Manton.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol and Clifton Philharmonic Society, on the 4th ult., gave a highly satisfactory performance of 'Elijah,' at the Victoria Rooms, and there was a crowded audience. The soloists were Miss Millicent McLaughlin, Miss Lucy Barton, Mr. Frank Tebbutt, and Mr. Montague Borwell. The music for the *Youth*, towards the end of the first part of the oratorio, was nicely sung by Master Probert Goodwin, solo boy at Christchurch Cathedral, Oxford, whose parents live in Bristol. The choir and band numbered 400, Mr. Edward Pavey directing the performance. Mr. Ernest Lane held the principal violin, and Mr. Edward Cook was at the organ.

A piano and violin recital was given at All Saints' Hall, on the 6th ult., the pianist being Miss Maude Wingate, of Clifton, and the violinist, Mr. Camille Ritter, of Glasgow. Compositions by Schütt, Max Bruch, Brahms, Mendelssohn, and Bach, were agreeably played. Miss Eveline Gerrish was the vocalist.

At the Ladies' Night of the Bristol Madrigal Society, on the 9th ult., there was a large attendance at the Victoria Rooms. The choir was efficient, among the vocalists being Mr. Samuel Rootham, brother of the conductor, who has sung on fifty-one ladies' nights of the society in succession. The only vocalist not local was Mr. Abraham Thomas, bass, of Gloucester Cathedral. The pieces which had not before been given by the society were 'When love and beauty,' from Sir Arthur Sullivan's unpublished opera, 'The Sapphire Necklace'; Dr. Keeton's 'Roses, ah! how fair ye be'; that charming setting of 'There is beauty on the mountain,' by Sir John Goss; and 'How beautiful is night,' by Kellow J. Pye. The pieces were finely rendered under the direction of Mr. D. W. Rootham.

At the Victoria Rooms, on the night of the 11th ult., the first of a series of Saturday Popular Concerts was given by Messrs. C. W. Stear and W. E. Fowler, organists. Some years ago, similar concerts were held in the city, and for a long time proved successful, and it is thought that the performances now will interest the masses. A successful commencement was made, as the large attendance manifested. There were songs given by Mr. Arthur Mass, solos on the organ by Mr. F. W. Rootham, on the pianoforte by Miss Jenny Meid, and on the violin by Mr. F. S. Gardner.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

FESTIVAL IN NORWICH CATHEDRAL.

For the first time in its history, extending over 900 years, Norwich Cathedral has been used for a musical festival. Although sacred works have occasionally been heard within its walls, it was not till Thursday, January 9, 1902, that one had been given with full band of sixty instrumentalists, a chorus of 300 voices, and such talented principals as Madame Albani, Mdlle. St. André, Mr. William Green, and Mr. Charles Santley. It may be interesting to record that the festival is the outcome of a visit paid by Madame Albani to the New Jenny Lind Infirmary for children, several months since. The Dean of Norwich took up the matter with great enthusiasm, and he was warmly supported by Dr. Frank Bates, the Cathedral organist, who very ably conducted the festival. The chief feature of the performance was Mendelssohn's 'Hymn of Praise,' with Madame Albani, Mdlle. St. André, and Mr. William Green as soloists. The chorus consisted of voices selected from different societies and church choirs in the diocese, and, with the exception of eight members, the band, led by Mr. F. W. B. Noverre, was composed of residents within the same radius. Dr. A. H. Mann presided at the organ. Considering that but one simultaneous rehearsal was possible, the outcome was most creditable to all concerned. A commodious orchestra was erected at the East end of the nave, immediately below the organ loft, the cost of its erection being generously defrayed by Mr. Nigel Gurney.

With but little outside assistance, the choir of the Baptist Church, Unthank Road, Norwich, gave a successful performance of Gaul's sacred cantata 'Ruth,' on the evening of the 16th ult., conducted by the organist, Mr. C. J. G. Moore. The solos were undertaken by Miss Rix Spelman, Miss Alice Hatch, Miss E. Watson and Mr. W. W. Pendleton, with Miss Florence Jones at the pianoforte.

A new society in Ipswich, called the Select Male Voice Choir, organised by Mr. James Price, made its first public appearance on the 16th ult. The choir consists of twenty-four voices, and sang a selection of modern unaccompanied part-songs with distinction. Such resuscitations of old English customs deserve every encouragement.

The Loddon Choral Society gave their first concert of the season at the Town Hall on the 15th ult., when Mendelssohn's 'Lauda Sion' was performed. The soprano solos were sung by Miss Elsie Lancum, the other principals being Miss Grace Copling, Mr. H. G. Kaines and Mr. G. Meen. The work done by the chorus of about fifty voices reflected great credit on their conductor, Mr. F. Brown, the post of accompanist being filled by Mr. F. W. Brown.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Since my last letter, three more of the enjoyable series of orchestral concerts have come and gone—all distinguished by fine taste in the selection of the programme, and exquisite finish in the rendering of the music. The first of these included the Symphony in G of Haydn, Dr. Cowen's beautiful symphonic poem 'A Phantasy of Life and Love,' the Venusberg music of Wagner, Liszt's Fourth Hungarian Rhapsody, and a Dance from 'Feramors' (Rubinstein). Madame Marie Brema sang with great art and distinction. The following concert gave us Herr Carl Halir in the Brahms Violin Concerto in D—a superb performance—and for novelty the 'Cockaigne' overture of Dr. Elgar, a masterly work which greatly delighted the audience. The last concert (the sixth) was memorable for the performance (for only the second time in Edinburgh), of Tschaikowsky's 'Pathetic' symphony. This magnificent composition was very finely played, and made a profound impression. A charming novelty was Dr. Cowen's overture, 'A Butterfly's Ball'—dainty in construction, and exquisitely scored. Madame Myron was the vocalist.

Two more of Mr. Denhoff's fine series of chamber concerts have taken place. At the first of these he was assisted by Lady Hallé, who collaborated with him in a fine performance of the Kreutzer Sonata, and Mdlle. Giulia Ravogli, who shone in Gluck's 'Che farò.' The second concert was remarkable for the first appearance of M. Antonietti, a youthful violinist of extraordinary calibre. Mr. Denis O'Sullivan was the vocalist of the evening.

Much good music is heard at the meetings of the Edinburgh Society of Musicians, and, during the past month, excellent programmes have been provided by Signor Ricci, Mr. A. C. Edmunds, and Mr. Arthur Dace.

The status—moral and social—of the Edinburgh Sunday Society is possibly not quite fixed yet in the minds of many good people, but the society continues to be vigorous in the giving of its concerts, and to provide good music and good artists. On the 5th ult., the concert was orchestral, under Mr. F. Laubach, and the programme included the names of Beethoven, Mozart, Wagner, Gounod, and Elgar.

Many musicians will learn with sincere regret of the death of Mr. A. M. D. Somerville, manager of the firm of Messrs. Paterson and Sons, a kindly gentleman and a good friend to the musical profession.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

During Christmastide, 'Messiah' performances were more numerous than ever. Handel's ever-popular work was sung by the Cambuslang Choral Society (Mr. Herbert Walton, conductor) at the Corporation Saturday Afternoon Recitals, on December 21 and 23, the accompaniments being played by members of the Glasgow Amateur Orchestral Society; by the choir of Belmont Church, under Mr. W. R. Morris; by the Choral Union on New Year's day; and by the choir of the Young Men's Christian Association (Mr. R. L. Reid, conductor) on the 3rd ult. The Choral Union's performance was much enhanced by the appearance of the veteran Mr. Santley, who bore the honours among the soloists. At the orchestral concert on Christmas Eve, Dr. Cowen's new orchestral poem, 'A phantasy of life and love,' was given for the first time in Glasgow. Needless to say that under the composer's baton an ideal performance was secured. The programme likewise included Haydn's Symphony in G (letter V.), Tschaiowsky's 'Nutcracker' suite, and songs charmingly sung by Miss Marie Brema.

Dr. Elgar's 'Cockaigne' overture received a first and highly appreciative hearing at the concert on the 2nd ult.

Herr Karl Halir appeared as soloist at the eighth classical concert, on the 7th ult., taking part in Brahms's Violin Concerto in D. The orchestra gave a remarkably fine performance of Beethoven's C minor Symphony.

An excellent first performance of Dr. Cowen's delicately-scored overture, 'The butterfly's ball,' gave a special interest to the ninth classical concert, on the 14th ult., at which Mr. Maurice Sons, the principal violin in the orchestra, was the soloist, and he gave a brilliant performance of the solo part in Dvorák's Violin Concerto. Madame Alice Myron sang nicely some songs by Mr. Henschel.

The Choral Union gave their usual 'popular' performance of the 'Messiah,' in the City Hall, on the 16th ult., and on the 21st, Mr. Maurice Sons conducted the tenth classical concert. The programme included Mozart's 'Jupiter' Symphony, the prelude to 'Parsifal,' and Saint-Saëns's violin Concerto No. 3, in B minor. Miss Maud Powell, who was solo violinist, made an exceedingly good appearance both in the concerto and in her solos.

During the month the 'popular' orchestral concerts on Saturday evenings have received a large measure of public support. The programmes have been arranged on thoroughly popular lines, and the management have adopted the highly commendable plan of repeating at these concerts 'novelties' performed at the classical

concerts. Thus, the *habitués* of the Saturday 'pops,' have had an opportunity of hearing Dr. Elgar's 'Cockaigne,' and Dr. Cowen's 'A phantasy of life and love,' and 'The butterfly's ball' Overture. Among the symphonies performed have been the inevitable 'Pathétique,' Dvorák's 'New World' (a welcome revival), and Beethoven's in B flat. Mesdames Kirkby Lunn, Alice Myron, Emily Squire, and Miss Jenny Taggart, have appeared as solo vocalists, and Messrs. Sons and Seigl as solo violinists, the latter, who is second leader of the orchestra, making a most popular debut at the concert on the 11th ult.

The Stillie Bursary offered by the Glasgow University, on the award of the Royal Academy of Music and Royal College of Music, has this year been gained by Miss Mary Nairn, a pupil of Miss Agnes Millar, Strathbungo.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Orpheus Society gave its fourth annual concert on the 1st ult. This society, under Mr. A. Herbert Brewer's enthusiastic direction, has made extraordinary progress during the short time it has been in existence. It numbers now over eighty members, and the annual concerts have come to be regarded as not only interesting, but important musical events. Its first concerts were given in the Guildhall, but, a much larger room being necessary, on this occasion the performance was given in the Shire Hall. The move was justified, for the hall was filled to overflowing, and the entire programme was received with great enthusiasm. Sir Hubert Parry, president of the Society, Dr. C. Harford Lloyd, and Mr. C. Lee Williams were included in the audience. The part-songs selected showed a very considerable range, and were given with unvarying excellence. An interesting feature was the performance of three of the five hunting songs composed by Schumann, for male-voices with obligato for four horns—'In full chase,' 'The Hunter's Morning Song,' and 'The Song of the Chase,' and the effect of the combination was both novel and pleasing. Then followed Horsley's well-known 'By Celia's Arbour' and Beale's quaint 'This pleasant month of May,' which were grouped together, and formed good examples of the time of their composition; during the evening the Society further contributed—'Three Men of Gotham,' by Dr. Harford Lloyd; 'The Toast: Gentlemen, the King!' A. Herbert Brewer, words by Mr. H. Godwin Chance, a member of the Society; 'The Pedlar,' by C. Lee Williams (which had to be repeated); 'The long day closes,' Sullivan; 'Ballad when at Sea,' Brewer (which also was encored), and 'Bold Turpin,' by Sir Frederick Bridge. Dr. Lloyd's part-song was written for and dedicated to the Society, and was heartily sung and heartily received. The soloists were Miss Esmé Atherden (soprano) and Mr. W. H. Reed, whose masterly violoncello playing was greatly appreciated.

Mr. E. G. Woodward, director and conductor of the Gloucester Instrumental Society, gave a *soirée musicale* at the Guildhall, on December 20, which was well attended. The orchestra played Schubert's 'Rosamunde' Overture, Elgar's 'Salut d'Amour,' and other selections. Miss Maude Weaver played as a violin solo 'Canzona' (Saurer), and joined with Miss F. Mayo in Bach's double Concerto for violins, with string accompaniment. Miss D. Lean played Ten Have's Allegro Brillante. Miss Bessie Woodward and Miss Amy Newton sang acceptable songs.

The inaugural performances of the newly-formed Dursley Philharmonic Society were held on the 16th ult., one in the afternoon and one in the evening. The conductor is Mr. Charles Williams, and the chief work presented, Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' was given with success by a band and chorus numbering 80 performers, and led by Mr. W. H. Reed. Mr. C. Eynon Morgan sang the solo in the 'Wedding-Feast' most acceptably, and others who contributed to the programme were Miss Margaret Hicks-Beach and Mr. Reed. The Society may be congratulated upon having made a successful début.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In noting the doings of musical Liverpool, during the past month, it were better, once in a way, to sacrifice the claims of chronological order to those of artistic interest, and for the reason that a singularly promising work by young Cyril Meir-Scott was performed for the first time in Liverpool at the Richter Concert, which took place on the 14th ult. It is styled *Orchestral Suite, No. 2, 'Heroic,'* and is composed of four movements—*Preludio Solenne, Legenda, Capriccio, and Tema con variazioni*, all of which have merit of idea, though each is lacking in form, and again, each would have been the better for a process of condensation. If the suite bears the impress of youth, yet equally does it speak of luminous promise of better work to come, for this 'Heroic' shows a fine sense of the true uses of the orchestra, moreover it is vigorous and at times almost powerful. The work was written two years ago, when the composer was only twenty years of age. An especially critical audience called for Mr. Scott, and on his appearance, expressed in unmistakable fashion their appreciation of his remarkable effort. Dr. Richter gave the work marked care, and Mr. Scott may consider himself fortunate indeed to have the 'Heroic' produced under such excellent auspices. At the concert in question, Dvorák's 'Carneval' overture, the overture to 'Tannhäuser,' and Beethoven's C minor Symphony were played. Mr. Francis Braun sang 'Lascia amor' (Orlando) Handel, and 'Pogner's Address' (Die Meistersinger) Wagner.

The seventh concert of the Philharmonic Society's season was given on the 7th ult., when the programme included Mozart's Symphony, No. 31, in D ('The Parisian'), Cherubini's 'Ali Baba' overture, Elgar's 'Cockaigne' overture (for the first time here), and Tchaikowsky's Violin Concerto in D. In the last-mentioned, Miss Maud Powell essayed the solo part, and scored a success. Madame Clara Butt was the vocalist with her favourite excerpt from Gluck's 'Alceste,' namely 'Divinités du Styx.' At the seventh concert of the same society on the 21st ult., Dvorák's Symphony 'From the New World,' Schumann's 'Manfred' overture and Rubinstein's Pianoforte Concerto in D minor (with Miss Kathleen Bruckshaw as soloist) were the chief orchestral features. Madame Sobrino was the vocalist.

On December 26, in St. George's Hall, the Liverpool Musical Society gave a performance of 'The Messiah' with the Hon. Margaret Henniker, Miss Gertrude Lonsdale, Mr. Anderson Nichol, and Mr. Atherton Smith as principals, and a band and chorus of 350. Mr. D. O. Parry conducted, and Dr. Peace was at the organ. The same oratorio was also performed at the Philharmonic Hall, on the same evening, with a band and chorus of over 400, the principals being Miss Lillie Wormald, Madame Dews, Mr. Harold E. Wilde, and Mr. Herbert Brown. On the 20th ult., Mr. T. Hagne Kinsey provided an excellent scheme of chamber music at the Small Concert Room, St. George's Hall, which included trios by Gade and Saint-Saëns, and a new Pianoforte and Violin Sonata by the concert-giver, in which Mr. John Lawson (violinist) and the composer joined.

Recognition of the many services to Liverpool music conferred by Mr. W. I. Argent, during a long and worthy career, took the form of two complimentary entertainments, one held on December 28, in Hope Hall, consisting of a recital of 'Romeo and Juliet' by Mr. Charles Fry and Miss Olive Kennett with incidental music by Berthold Tours and German, which was excellently played by a small string orchestra directed by Herr Leopold; and the second a miscellaneous concert (which included a selection from 'The Messiah') in the Philharmonic Hall, on December 31. A long list of artists rendered willing assistance.

During last month Miss Mary Richardson celebrated her silver jubilee as organist of St. Werburgh's Church, Birkenhead. Congratulations rained down upon the popular and talented executant.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Hallé meetings have been resumed with two semi-choral programmes of well-contrasted interest, although both were, in a sense, dramatic. Gluck's opera 'Orpheus' was given, for the fifth time, on the 9th ult., Madame Clara Butt entering very thoroughly into the spirit of the forlorn one, reduced to despair through the loss of a beloved spouse, while Miss Agnes Nicholls displayed powers which excited great hopes of her future career. Of course, there were certain lines of strong sympathy between Gluck and Wagner; but the transition from 'Orpheus' to the Finale of the first Act of 'Lohengrin,' the love duet of 'Die Walküre' and the selection from 'Die Meistersinger' was very striking. The interest of the public in the splendid orchestral work of the later composer was forcibly shown by the crowded audience on the 16th ult.—almost a record attendance. Madame Ella Russell's operatic experience enabled her to throw herself unreservedly into the part of *Sieglinde*, and Mr. Andrew Black thoroughly caught the spirit of *Hans Sachs*. The tenor music was artistically sung by Mr. William Green, and the work of the choir was efficient throughout. Madame Blanche Marchesi is ever most welcome here, and, on the 23rd ult., there was the additional attraction of the Second Symphony of Dvorák.

Sir Walter Parratt gave, on the 6th and 7th ult., two recitals on the Town Hall organ, introducing some modern compositions and showing very great facility of digital executancy. His programmes included: Grand Chœur Dialogue (Eugène Gigout), Toccata Concertata (Bach), Overture Arminius (Handel), Basso ostinato (Arensky), Fugue in A flat minor (Brahms), Imperial March (Elgar), and Lied ohne Worte, No. 18 (Mendelssohn). Dr. Pyne's regular Saturday evening performances continue to be as attractive as ever.

M. Brodsky produced, for the first time here, Tchaikowsky's Quartet in F major, together with Schumann's in A minor, and, with Miss Neruda, Beethoven's first pianoforte Trio in C minor.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

In local musical circles, January is usually a very quiet month, the choral and orchestral societies resuming rehearsals, and concert managers avoiding a period generally devoted to social festivities. Among the few concerts to record must be included that of the Sheffield Amateur Instrumental Society, on the 20th ult., when, under their new director, Mr. H. Dean, the amateurs played an excellent programme headed by Schubert's Unfinished Symphony. A rendering of Mendelssohn's 'Hymn of Praise,' in St. Peter's Church, Abbeydale, under Mr. W. Gadsby, and a series of performances of Gilbert and Sullivan's 'Iolanthe,' in the Albert Hall, by the Teachers' Operatic Society, Mr. J. Duffell, conductor, have been the principal events of the past month. These, with some 'Messiah' concerts—one by the Rawmarsh and Parkgate Choral Society, under Mr. T. Bramell, deserves special mention—complete the record of the month's musical doings.

Widespread interest has been aroused here by the very complete and interesting account of Dr. Coward's career, which appeared in last month's issue of THE MUSICAL TIMES. Even his fellow townsmen and co-workers have learnt from it many new facts about the worthy doctor's life-story, and his many admirers warmly appreciate the compliment paid through him to the city of Sheffield.

The Wednesday afternoon lectures at The Royal Academy of Music during the present term will be delivered by Mr. F. Corder, who has the subject of 'Orchestral Instruments' for his discourses. Two Scholarships will shortly be open for competition—The Sterndale Bennett, for male students in any branch of music, and the Parepa-Rosa, for female vocalists. Full particulars may be obtained upon application to the Secretary.

MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT.)

'MESSIAH' PERFORMANCES.

Of the innumerable Christmas performances of Handel's 'Messiah' in the West Riding, two have a special and peculiar interest. As it happens, two of our chief choral societies, those of Huddersfield and Halifax, have recently made a change in their conductors, and in each case the 'new broom' made his first public appearance as such in directing a performance of 'Messiah.' Their different methods afforded a contrast that was not only interesting, but instructive. The Huddersfield Society has chosen as its artistic director Dr. Coward, of Sheffield, who has recently been brought into such prominence before readers of THE MUSICAL TIMES that his personality must be familiar. In the Huddersfield chorus he has what I do not hesitate to style the most glorious raw material in the world, and it may be imagined that so enthusiastic a choirmaster would make the most of it. Certainly the change was startling, and its completeness showed how thoroughly Dr. Coward had won the confidence of his singers. He obtained crescendos, sforzandos, pianissimos, as well as the customary Yorkshire fortissimos, that were admirably realised, and were often quite sensational. As an exhibition of choral possibilities it was remarkable, but as an interpretation of Handel's music, it was open to criticism. One felt at times that Dr. Coward was in danger of being, to parody a famous phrase, 'intoxicated by the exuberance of his own virtuosity,' and that his 'points' were introduced not so much for the purpose of expression, as for effect. Certainly the dignity, as well as the expressiveness of Handel's music would have gained by a trifle more reticence. The principals, it should be added, were Miss Bertha Rossow, Miss Muriel Foster, Mr. Whitworth Mitton, and Mr. Ivor Foster; the date of the concert, December 20.

The Halifax Society's 'Messiah' performance, on the preceding day, indicated no less strikingly the methods and temperament of its new conductor, Mr. F. de G. English, the organist of the Halifax Parish Church. It was less sensational, less highly-finished in points of detail, but it was a thoroughly sane, artistic reading, showing, in many respects, careful thought. Mr. English has one important qualification for a choral leader: he has a very distinct idea of what he wants, and sufficient mastery to ensure his getting it. Both he and Dr. Coward want more of the ease and absence of apparent effort of an ideal conductor, there is just a suggestion of self-consciousness in their manner, but their aims are so different that the opportunity afforded by these two successive performances of the same work was exceedingly interesting. At any rate, both Huddersfield and Halifax may be congratulated on their new chiefs, who will, it is to be hoped, put a fresh vigour into their proceedings. At Halifax, the principals were Miss Elsie Mackenzie, Miss Gertrude Lonsdale, Mr. Webster-Millar, and Mr. Watkin Mills.

Other 'Messiah' performances were on similar lines to those of former years. At Leeds, the Philharmonic Society gave one of the most artistic all-round readings we have had for some time past. Madame Marchesi was rather over-weighted in 'Rejoice, greatly,' but otherwise sang with her usual artistic feeling and finish; Miss Marie Brema, Mr. John Coates, and Mr. Ivor Foster were all satisfactory in their respective parts. By way of varying the customary selection—for it must be admitted that on ordinary occasions cuts are inevitable—the whole of the third part of the oratorio was given, a precedent which might with advantage be followed elsewhere, for there is much in it that does not deserve oblivion. Dr. Stanford conducted.

The Bradford Old Choral Society's performance took place on December 17, under Mr. Hartwell Robertshaw's direction. The chorus sang with freshness and spirit, the quality of the sopranos being particularly noteworthy. The soloists were Miss Agnes Nicholls, Miss Ada Crossley, Mr. Albert Collings, and Mr. Watkin Mills. The 'Festival' Choral Society of the same town followed up with another 'Messiah'

performance three days later, with Miss Ruth Lamb, Madame Clara Butt, Mr. William Green, and Mr. Watkin Mills as principals. The Bradford Permanent Orchestra, which habitually co-operates with this choral society, greatly to the advantage of both, had an easy task, which it performed efficiently, and Dr. Cowen conducted. A performance that deserves mention is that which was given on December 19, by the Harrogate Choral Society, which has of late made a distinct advance under the conductorship of Mr. C. L. Naylor. The chorus on this occasion gave evidence of careful training, and the soloists were Miss Lamb, Miss Maud Santley, Mr. J. Reed, and Mr. David Hughes.

OTHER CONCERTS.

At Leeds, the Choral Union gave, on January 1, a good all-round performance of 'Elijah,' under Mr. Alfred Benton's able direction. Miss Ella Russell, Miss Isa Frood, Mr. Whitworth Mitton, and Mr. Andrew Black, taking the chief solo parts. On the 11th ult., Mr. Edgar Haddock conducted the second of his 'Free Orchestral Concerts,' to an audience that crowded the area of the Town Hall to its utmost capacity. The only seats which are not free at these concerts are in the gallery, and this was so well filled that the Corporation, who appropriate all the shillings, seem likely to be actually gainers by their 'generosity' in granting the use of the hall without charge. The programme was an excellent one, including a Haydn Symphony (one of the 'Salomon' set, in D), Beethoven's C minor Pianoforte Concerto (the solo played very effectively by Mr. Arthur Ayres), and some familiar overtures. Miss Florence Daly was the vocalist, and Mr. Edgar Haddock's conducting showed a very decided aptitude for his task. On the 14th ult. one of the Leeds musical evenings took place. Schumann's D minor Trio was ably played by Messrs. Haddock, Lehmann, and Richter, but proved rather severe for an audience accustomed to lighter fare. An interesting feature of the concert was the singing, by Miss Ada Crossley, of a series of really artistic and charming songs by Mr. Albert Mallinson, a native of Leeds, who is making a name as a composer of Lieder.

At Bradford, the subscription concert, on the 17th ult., was signalled by a fine performance, under Dr. Richter, of Berlioz's Fantastic Symphony. This extraordinary work happened to be associated with some other noteworthy pieces of programme music; Beethoven's Egmont Overture, Wagner's Trauermarsch, and Tchaikowsky's '1812' Overture, and one could not help noticing that it suffered in comparison with all of these in point of sincerity of expression, if not in cleverness of technique. Miss Susan Strong was the vocalist. At Huddersfield, the subscription concert, on the 14th ult., consisted of a highly-interesting pianoforte recital by Mr. Godowsky, with songs by Madame Bertha Moore, and at Halifax, on the 15th ult., an enjoyable programme of chamber music was given by Mr. Rawdon Briggs's String Quartet, with Mr. A. F. Webster as pianist and Mr. Webster-Millar as vocalist.

The New Year Convention and Annual Meeting of the Tonic Sol-fa Association was held in the hall of the Young Men's Christian Association, Aldersgate Street, on the 11th ult. At a meeting subsequently held, Mr. W. S. Desborough read a paper on 'The violin for elementary schools,' in which he stated that it was distinctly a question whether singing was very popular in boys' schools. The matter of instrumental music had been brought before the Board of Education, and there was reason to believe that violin teaching might be recognised as coming within the musical requirements of the code. The lecturer's object was to suggest the means of providing healthy amusement for the children.

The Royal College of Music has received from Mr. S. Ernest Palmer, of Grosvenor Crescent, the magnificent gift of £3,000 to the Institution, for the purpose of founding a scholarship for the benefit of natives of the County of Berkshire, or residents therein of not less than five years' standing. The scholarship will provide free musical education at the College, in addition to the sum of £52 10s. per annum for maintenance.

Foreign Notes.

ANTWERP.—The Municipal Council has voted a grant of 500,000 francs as a first instalment towards the erection of a National Flemish Opera House.

BARCELONA.—The first performance of the remarkable new operatic trilogy, 'The Pyrenees,' by Felipe Pedrell, took place on the 4th ult., at the Liceo, amidst scenes of great enthusiasm. It is the most ambitious work ever produced on the Spanish lyrical stage by a native composer. Though not uninfluenced by Wagnerian methods, Señor Pedrell commands a musical language and style of his own, national elements being moreover freely interwoven with the score, which qualities, together with an effective instrumentation, will doubtless secure for the work a permanent place in the national repertory. The performance was conducted with consummate ability by Señor Goula.

BARMEN.—Two excellent performances of Handel's oratorio 'Saul' (Chrysander's version) were given, last month, by the very active Concert Verein,—the truly 'popular' choir of which is recruited from all classes of society—under the direction of Capellmeister Carl Hopfe. The solo parts were in the hands of well-known vocalists, including Dr. Felix Kraus and Madame Kraus-Osborne. On December 28, the first performance was given, by the same society, of Enrico Bossi's 'Canticus Canticorum.'

BRESLAU.—A very fine performance was given recently by the Singakademie, with the co-operation of the Orchester-Verein, under Dr. Dohrn's direction, of Anton Bruckner's grand Te Deum. The stately work was heard for the first time on this occasion, and produced a most marked impression.

BRÜNN.—In memory of the late Joseph Rheinberger, a performance took place, last month, at the cathedral, of works by the deceased composer, including the organ Sonata in A major, and a *Sarabande* for organ, violin, and violoncello. Herr Burkert presided at the organ.

BUDAPEST.—At the fifth Philharmonic Concert of the season a new 'Hungarian' Symphony, by P. König, a very characteristic and ably constructed work, attracted the attention of connoisseurs. The composer is a young man, formerly a member of a religious order, who quitted the cloister some years ago in order to devote himself entirely to musical pursuits.

COLOGNE.—At a recent Gürzenich concert the first performance was included of a new quintet for pianoforte and wind instruments, by Fritz Volbach, the well-known orchestral conductor. The work, which is remarkable for its thematic contents, transparent construction, and effective treatment of the wind instruments, was received with high favour.—M. Paderewski's opera, 'Manru,' produced for the first time at the Stadt Theater on the 1st ult., was received with much applause, of which the composer was also personally the recipient.—Dr. Franz Wüllner, the director of the Conservatorium, has just celebrated the fiftieth anniversary of his first public appearance as pianist and composer at Cologne. He is seventy years old.—Mr. John Coates has appeared with immense success at the Stadt Theater, recently, in 'Lohengrin,' 'Faust,' and other operas, and it is said that proposals have been made to him from Bayreuth for his participation in the next festival performances.

DRESDEN.—At a recent concert of the Trenkler Orchestra, the programme was devoted exclusively to works by resident Dresden musicians. These included an original and delicately humorous 'Character Stück' by Schulz-Beuthen, and a new symphony by Waldemar von Baussnern, both works being heard for the first time on this occasion and very favourably received. At the third orchestral concert of the season, under Musik-director von Schuch's conductorship, a successful first performance was given of Gustav Mahler's new Symphony in G minor, the second and particularly the final movement being most favourably received. Two excellent performances have been given recently of August Klughardt's oratorio 'The Fall of Jerusalem,' by the Singakademie, under Herr Hösel's direction.

FRANKFORT-ON-MAIN.—August Enna's charming new fairy opera 'The little matchseller' was performed for the first time at the Stadt Theater, on December 26, with unqualified success.

GERA.—The Musikalische Verein celebrated the fiftieth anniversary of its foundation, last month, by a concert, the programme of which included the first performance of a new symphony (No. 4) from the pen of Court Capellmeister Carl Kleemann, the greatly-esteemed conductor of the society, which was enthusiastically applauded.

GIESSEN.—Philipp Wolfrum's 'Christmas Mystery' was produced, on December 26, by the combined forces of the Concert Verein and the academical Gesangverein, under Herr Trautmann's direction. An interesting feature of the performance was the fact of its being accompanied by the series of living pictures contemplated by the author of this remarkable work.

KÖNIGSBERG.—There has been no award made of the prize of £500, offered some time since by a music-loving inhabitant, Dr. Walter Simon, for a German opera, none of the thirty-six works sent in for competition having come up to the standard of an expert jury.

LEIPZIG.—The claims of Franz Liszt as a composer, which, until very recent years, had been studiously ignored in the programmes of the Gewandhaus concerts, have of late met with a generous measure of recognition at that famous Institution, under Herr Nikisch's direction. Nor is this all. A handsome bust of the pianist-composer—the work of the well-known sculptor, Max Klinger—presented by one of Liszt's most enthusiastic disciples, Alexander Siloti, has just been placed in the foyer of the Neues Gewandhaus. The occasion was signalled in a concert of the Institution, on the 9th ult., by the performance of the 'Faust' symphony, and the Todtentanz, in which latter work Herr Siloti played the pianoforte part.

LILLE.—A new opera, entitled 'Charlotte Corday,' by the talented young composer Alexandre Georges, has been brought out with great success at the Municipal Theatre.—Most successful performances have also taken place recently of a new ballet, 'Fatalidat,' a legendary subject, treated with much ingenuity by the authors of the *scenarium*, and for which M. Louis Hillier has furnished the very effective and graceful music.

MANNHEIM.—Wolff's melodrama 'Preciosa,' with C. M. von Weber's imperishable music, has been revived at the Court Theatre, where it is attracting numerous audiences, notwithstanding the somewhat old-fashioned romanticism of the piece.—At last month's concert of the Singverein, a marked impression was produced by the performance, for the first time, of a 'dramatic scene' for male choir, solo quartet, soprano solo, and orchestra, by Joseph Brambach.

MUNICH.—A series of interesting chamber concerts, with Herr Stavenhagen as the pianist, was inaugurated last month, when a very fine interpretation was given, *inter alia*, of Dvorák's Pianoforte Quartet in E flat major. Herr Weingartner, who again conducts the concerts of the Kaim Orchestra this season, also plays the pianoforte parts in an instrumental trio formed by him, greatly to the delight of earnest music-lovers. At the Residenz Theater, a revival has taken place of Pergolesi's comic opera 'La Serva Padrona,' as revised (with due reverence and consummate ability) by the late Peter Cornelius. The performance, under Herr Stavenhagen's direction, was a very satisfactory one, and, somewhat to the surprise of musical circles, the hundred and sixty-eight year-old work met with an enthusiastic reception. It is to be included in the special performances annually given during the summer months at this theatre.—Among the testamentary directions of the late Joseph Rheinberger is the bequest of £5,000 to the Munich Municipality for charitable purposes.

PARIS.—At the Lamoureux concert of the 5th ult., the new Violin Concerto by M. Jacques Dalcroze, of Geneva, was introduced for the first time, and, finely rendered as it was by M. Henri Marteau, it met with a very favourable reception. A first performance also took place at this Institution recently of Beethoven's seldom-heard triple

Concerto for pianoforte, violin, and violoncello, with Mdle. Thérèse Chaigneau, Herren Hugo Becker and Hugo Heermann as executants. A 'Prélude Religieux,' for orchestra, by M. Paul Lacombe, was an interesting and much appreciated novelty. At the Châtelet concerts, under M. Colonne's direction, a fresh series of performances of Berlioz's 'La Damnation de Faust' is being given.—At the Opéra, Wagner's 'Siegfried,' with the French version of the late Alfred Ernst, and M. Jean de Reszké in the title-part, was brought out, on the 3rd ult., with brilliant success.—M. Gustave Charpentier has just completed the score of a new opera. It is entitled 'Marie,' and will be a sequel, so far as the libretto is concerned, to the story represented in his successful opera 'Louise.'—M. Charles Quef has been appointed the successor of M. Alexandre Guilmant in the organistship of La Trinité.

PRAGUE.—An interesting and highly effective new orchestral work by J. B. Foerster, entitled 'My youth,' was produced at the second subscription concert of the Czech Philharmonic Society, under Herr Nedbal's direction, with great success. On the same occasion, a young Viennese pianist, Fräulein Margarethe Wolow, made a brilliant début here with Tchaikowsky's Concerto in G major. Herr Angelo Neumann, the well-known impresario, is about to publish a volume of his 'Recollections,' which should prove both interesting and entertaining.

ROME.—Wagner's 'Die Meistersinger' was produced (for the first time in the Eternal City) at the Teatro Costanzi, on December 26, and enthusiastically received; the Prelude, the Finale of the second act, and the Quintet having to be repeated.

STRASSBURG.—A complete success was attained by a new comic opera, in three acts, entitled 'Claudio Monteverde,' by Adolph Arensen, recently brought out at the Stadt Theater. The work, which is replete with characteristic melodies and cleverly instrumented, has been accepted for performance also at Frankfurt and at Bremen.

TURIN.—Signor Mancinelli's biblical cantata, 'Isaiah' (first produced at the Norwich Festival in 1887), achieved a brilliant success on its first performance recently at the Teatro Regio. The composer, who conducted an excellent interpretation of his work, was the recipient of an ovation on the part of a numerous audience.

WÜRZBURG.—A complete success was scored by the performance last month, at one of the subscription concerts of the Conservatorium, of a new secular oratorio entitled 'Ekkehard,' the libretto, by Schulte vom Brühl, founded upon Scheffel's well-known novel, the music by Hugo Röhr. The interpretation of the work, which contains some highly-effective choral and orchestral writing, was an excellent one, under the direction of Dr. Kliebert.

Mr. Joseph Goddard read a paper at the Musical Association, on the 15th ult., entitled 'The Philosophy of our Tempered System,' of which the following is a synopsis:—The two kinds of truth: absolute truth, and truth of human impression.—It is the latter, which, selected, arranged, or in some way delimited by æsthetic feeling, enters into art.—Our musical system being a deduction from musical art, is based upon the latter.—The applicability to certain specimens of concrete art of Colin Brown's system, considered.—The question between natural and tempered intonation is not in essence a practical question, but a question of principle.—Conclusions arrived at.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of 'St. Paul,' on the 15th ult., at the London Central Wesleyan Mission Church, Clerkenwell. The soloists were Madame Edwards, Miss Grace Day-Winter, Mr. John Probert, and Mr. Robert Grier. Dr. Turpin was the organist.

Mr. Frederik Frederiksen has started an afternoon class for the practice of orchestral music at the Great Central Hotel (Red room). The meetings will be held on Wednesdays at 3 o'clock, and only music of the highest-class will be practised.

Brief Summary of Country and Colonial News.

We do not hold ourselves responsible for any opinions expressed in this summary, as the notices are either collated from local papers or supplied to us by correspondents.

ANDOVER.—Mr. Arthur C. Bennett gave a concert, in the Town Hall, on the 14th ult., when the string orchestra played Geminiani's Concerto in G minor, Canzona and Marcia (arranged), J. Raff (Op. 85), the Overture to 'Samson,' Edward German's 'Scotch Sketch' for violin and pianoforte, and Scene Champêtre (Papini). The solo vocalists were Miss Marjorie Eaton (who sang Mackenzie's 'Song of Love and Death' and 'If love were what the rose is,' also two songs by the concert-giver), Miss Nellie Edwards, and Mr. Anderson Nicol, the latter's contributions including 'Onaway, awake,' from 'Hiawatha's Wedding Feast,' and two songs by Mr. A. C. Bennett.

ARMLEY.—An excellent performance of Mendelssohn's 95th Psalm was given, by the choir at Christ Church, augmented, on the 20th ult. The tenor solos were well sung by Mr. Heckford, and the duet, 'In His hands,' by Masters Moss and Forbes. The chorus did their work well. Mr. F. C. Kitson played the organ accompaniments efficiently, and Mr. H. M. Turton (organist and choirmaster of the church) was the conductor.

BRADWELL.—The second concert of the Choral Society here took place on December 27, when 'The Messiah' was performed by full orchestra and chorus of eighty performers, under the baton of Mr. Edmund Middleton, the general excellence of the performance reflecting great credit on all concerned. The principal vocalists were Miss Eleanor Coward, Miss E. Steddall, Mr. J. W. Froggatt, Mr. E. G. Needham. Mr. Herbert Gilbert led the band, and Mr. George F. Cawthorne officiated at the organ.

DOVER.—Mr. Charles F. Westoby gave a concert at the Town Hall, on the 20th ult., when the programme, chiefly of ballad music, included two movements from Mendelssohn's Trio in D minor, played by Mr. R. B. Freeman, Miss Eveline Barry and Miss Flora Gill, these performers being joined by Mr. G. W. Barclay in Mozart's Quartet in B flat. Other artists who assisted were Madame Kirkby Lunn, Mr. F. G. Fletcher, and the concert-giver.

HUCKNALL TORKARD.—Haydn's 'Creation' was performed in the Public Hall, on Christmas night, by the Baptist Choir augmented and, with the orchestra, numbering 100 performers. The solo vocalists were Madame Lizzie Moulds, Mr. F. Fallas, and Mr. Henry Dobson. Mr. G. Attwood presided at the organ, and Mr. Dan Godfrey conducted.

MADELEY.—The Choral Society gave a capital performance of 'Judas Maccabeus,' in the Anstree Memorial Institute, on December 23. Miss Alice Phillips, Miss E. Druce, Mr. Vivian Bennetts, and Mr. D. Harrison were the principal vocalists, whilst the band (led by Mr. W. H. Freeman) and chorus numbered eighty performers. Mr. Smart conducted as usual. The choruses had been carefully prepared, and were admirably rendered.

MELBOURNE (AUSTRALIA).—The Philharmonic Society gave their fourth subscription concert this season, in the Town Hall, on November 30, when Sullivan's 'Golden Legend' was excellently performed by the orchestra and chorus of the Society, conducted by Mr. George Peake. The principal vocalists were Mdle. Antonia Dolores, Miss Alice Mattinson, Mr. H. J. Floyd, and Mr. Reginald Goood. Mr. Henry Curtis led the orchestra, and Mr. G. B. Fentum assisted at the organ. On Christmas night the forty-ninth annual performance of 'The Messiah' by this Society was announced.

MORRISTON.—The thirty-second annual Eisteddfod in connection with the Tabernacle Congregational Church, was held on Christmas and Boxing Days. The adjudicators were Mr. C. Francis Lloyd and Mr. Maldwyn Humphreys, while Mr. J. Manley judged the brass bands.

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'The Maesteg Music Lovers' were the winners in the chief choral competition, and the Pontyberem band took first prize in the brass band contest. The work selected for the evening concerts was 'The Messiah.' The solo vocalists were Miss Maggie Davies, Madame Bertha Rossow, Miss Edna Thornton, Mr. Maldwyn Humphreys, Mr. David Hughes, and Mr. Ivor Foster. Mr. W. F. Hulley led the orchestra, and Mr. T. J. Davies and Mr. T. Jones shared the duties of organist. The choruses, by the Tabernacle choir, were excellently rendered. Mr. W. Penfro Rowlands conducted.

RYDE.—A performance of 'The Messiah' was given, on the 9th ult., by a special choir of 120 voices and small orchestra, under the able direction of Mr. R. Yates Mander. The choir was well balanced, their tone being excellent, and throughout they did yeoman service. The solo vocalists were Miss Alice Phillips, Miss Grace Ivell, Mr. Clifford Hunnybun and Mr. Fielder. In the interval, the Mayor (Mr. M. Maybrick) presented Mr. Mander with a cheque contributed by the choir and orchestra, in recognition of his efforts to promote the study of good music in the locality, and expressed the hope that this performance would lead to the establishment of a permanent choral society in the town.—A concert, arranged by the Mayor of Ryde (Mr. M. Maybrick) by request of Princess Henry of Battenberg, who was present, was given at the Town Hall on the 6th ult. An attractive miscellaneous programme was presented, the vocalists taking part including Miss Maggie Davies, Miss Büring, Mr. Dumayne, and the Mayor. Mr. R. Yates Mander, the Borough organist, contributed some organ solos.

SOUTH SHIELDS.—Mr. Andrew Bevan gave a chamber concert in Victoria Hall, on the 10th ult., assisted by Herr Ludwig Lebell (violin), Miss Frances Simpson (pianoforte), and Miss Eleanora Wayman (vocalist). The programme included Beethoven's Trio (Op. 1, No. 3) in C minor, and Gade's Trio (Op. 42) in F.

SUNDERLAND.—A performance of the Christmas music from 'The Messiah' was given in Grange Congregational Church on December 29. The choruses were rendered by the choir in excellent style, and the solos were sung by Mrs. Dean, Mrs. J. L. Smith, Mr. R. Haswell, and Councillor F. Foster. Mr. J. L. Smith, the organist of the church, was organist and conductor.

UITENHAGE (CAPE COLONY).—At St. Catherine's Church, on Christmas Day, the morning service consisted of Maunday's Communion Service in C. In the evening the organist and choir-master, Mr. Quintus James, played the following solos on the organ. Toccata (D'Évry); Andante in A flat (Hoyte); 'Verset' (Guilmant); and March from 'Naaman' (Costa). The choir rendered a number of carols and the anthems 'Sing, O Heavens' (Tours), and 'O taste, and see' (Goss), in a very spirited and intelligent manner.

WALTHAMSTOW.—The St. Gabriel's Choral Society gave their first concert this season in St. Gabriel's Gymnasium, on the 16th ult., when Bridge's 'The Forging of the Anchor' and Van Bree's 'St. Cecilia's Day' were the main features of the programme. Both choir and orchestra did their work well under the direction of Mr. F. G. Brient, Sir Frederick Bridge's cantata especially being well received. The solo vocalists were Miss Katharine Nash and Mr. William Llewellyn.

WELLINGTON (NEW ZEALAND).—Mr. Maughan Barnett gave his thirtieth organ recital in St. John's Church, on November 26, the principal works performed including Widor's Scherzo (fourth Symphony) and Toccata (fifth Symphony), Guilmant's 'Lamentation,' in addition to compositions by Wolstenholme, Gustav Ernest, and Faulkes. At these recitals, Mr. Maughan Barnett has played some 139 compositions, with a good proportion of works by English composers.—The Glee and Madrigal Society gave its final subscription concert of the season on December 17, under the direction of its founder and conductor, Mr. Robert Parker. Several part-songs and madrigals were sung in excellent style by the choir, notably Parry's 'Better music ne'er was known,'

'In going to my lonely bed' (Edwards); 'Matona, lovely maiden' (Orlando di Lasso), and 'In dulci jubilo' (Pearsall). Stanford's choral ballad 'The Revenge' was also admirably given with orchestral accompaniment. Miss Joan Parker played with much success Mozart's Pianoforte Concerto in D minor, and the programme was completed by some violin solos, well played by Miss Grace Kennedy, and songs by members of the Society.

WINDSOR.—The new sacred cantata 'The Story of Bethlehem,' composed by John E. West, was sung by the choir of Holy Trinity Parish Church, assisted by the members of the Philharmonic Society, on December 29, in the church, after evensong. The soloists were Miss Taylor, Miss Thompson, Mr. Malcolm Boyle, and Mr. Walter Dodds, all of whom sang their parts with great credit. The choruses were sung with much precision and spirit, and the whole work was much appreciated. Mr. H. R. Couldrey, the organist of the church, ably presided at the organ throughout.

Answers to Correspondents.

J. P. H.—(1) Franklin Taylor's Progressive Studies for the Pianoforte would be invaluable to you. Steady practice of scales and arpeggios should enable you to play the semiquaver passages in 'Thanks be to God,' but do not forget the all-important matter of accentuation. (2) We give a list of 'easy anthems of limited compass for general use, suitable for country choirs,' and some part-songs for male voices fulfilling the same requirements. Anthems: The Lord is my Shepherd, Macfarren; O love the Lord, Sullivan; Thou wilt keep him in perfect peace, C. L. Williams; O how amiable, V. Richardson; O taste and see, Goss; also Novello's Anthem Books, 1 to 9; Part-Songs for T.T.B.B.; The two roses, Werner; Lovely night, Chwatal; Thuringian Volkslied, arranged by F. Abt; Evening, L. de Call; The Sabbath call, Kreutzer.

A. W. G.—The following are a few modern Pianoforte Duets suitable for public performance by fairly advanced players:—Arensky, Suite; Brandts-Buys, Tänze und Weisen; Chovan, Danses Roumaines; Dvorák, Polonaise; Fibich, Bagatellen; Goldner, Suite Pittoresque; Grieg, Symphonic Dances; Moszkowski, Spanish Dances, Cortège and Gavotte; Liadow, Polonaise; Koehlin, Suite; Rachmaninoff, Suite, Caprice Bohémien; Reger, 5 Pièces Pittoresques; Saint-Saëns, Marche héroïque, Caprice Arabe; Sinding, Suite; Wilm, Suite (Op. 180); Kahn, 3 Preludes sur des airs Irlandais.

STUDENT.—The following list of songs, &c., in style classical and for the contralto voice, with orchestral accompaniment, will, we trust, be found useful: Coleridge-Taylor, The Soul's expression; Berlioz, The Spectre of the Rose and On the Lagunes (Summer Nights); Goring Thomas, My heart is weary (Nadeshda); Bach, Slumber Song (Christmas Oratorio); Dvorák, Inflammatum (Stabat Mater); Max Bruch, Arie der Priesterin (Arminius); Saint-Saëns, Softly awakes my heart, in B flat (Samson and Delilah).

W. P.—The Op. 63 of Beethoven is a pianoforte trio arranged from the string quintet in E flat, Op. 4; Op. 65 is the Scena ed aria 'Ah! perfido!'; and Op. 66, the pianoforte variations in F minor on the air from Mozart's Magic Flute, 'Ein Mädchen oder Weibchen.'

H. R.—It is perfectly right to vary the music to suit the changing verbal accents of the different verses of the hymn beginning, 'Thou knowest, Lord'; but, as a rule, the process is not very practicable when a congregation of worshippers has to be taken into consideration.

G. A. S.—You had better place yourself under a good teacher. We cannot give the names of such, but you will doubtless find one in your city who is fully competent, and who would take an interest in your studies. Your former successes should encourage you.

H. H. L.—We cannot, even if we were able, differentiate between the value of the degrees in music conferred by the various Universities.

A. A.—The primer by Mr. A. J. Hipkins, entitled 'A description and history of the Pianoforte' may answer your purpose. It is a very interesting and authoritative book on the subject.

W. E. C.—Write to the secretaries of the various examining bodies you name for particulars as to syllabus, fees, &c. 'A Handbook of Examinations,' by Ernest A. Dicks, will give you plenty of examination material.

GOONOD.—You have our sympathy and best wishes for the time when, 'at the age of fifty,' you will be 'again a musician,' and also for the intervening seven years. But you do not mention the visiting days.

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C. S.—See reply on p. 102.

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